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NOVEMBER 1981 VOLUME 15 NO. 3/$1.75

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Marjorie Bennett
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Marlene Dietrich
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ON THE COVER:

Having successfully swirled through an open door from silents to talkies to TV, Loretta Young remains, in every sense of the word, A STAR, even though she hung it all up in 1964. Her fans are hoping NBC will lure her out of retirement.

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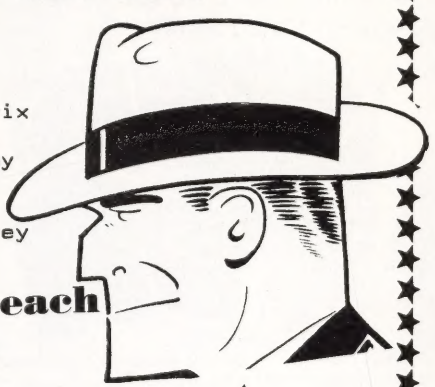

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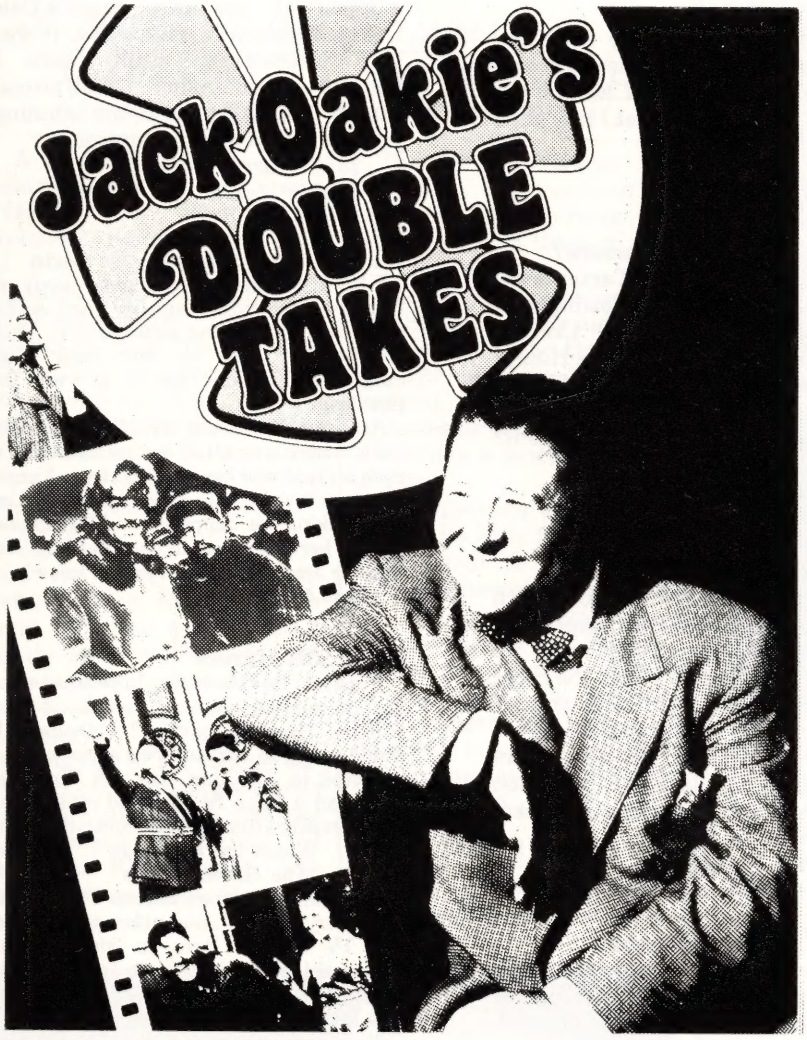

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LETTERS

True to Lex Barker

Now that we've seen **Miles O'Keefe** as the **New Tarzan, I still believe Lex Barker** is the handsomest and definitely the best!

Have his good looking face and manificent physique on the cover and a few pages of photos of his Tarzan days in an article that we shall treasure.

Fran Cale
San Francisco, CA

Wants entire issue on Tarzans?

My choice of the best Tarzan even today is **Lex Barker.** Following him are: Gordon Scott, Buster Crabbe, Johnny Weismuller, and Mike Henry.

Hopefully, HSM would fulfill my dream — Tarzan Lex Barker as the color cover of HSM. I shall frame it!

A Lex Barker Fan
G. Carlson

HSM's Forever!

I can't make you believe how much I enjoy your publication. Every column and article is packed with interesting information about the great stars and where they are now. I anxiously await each months issue. I am looking forward to two more years of HSM (and here is my subscription renewal) and many, many more years after that.

Sharron Pennington
San Antonio, Texas

Films on Record-the greatest!

I enjoyed tremendously the article "Films on Record" by Mike Hughes. Yes indeed, MGM was the greatest studio ever, and unfortunately we shall never see anything like it again — and now I along with many other Guy Madison fans are still hoping you will do an article on him. I was thrilled to meet Guy this summer while in L.A., also Jean Leslie, a beautiful and warm person who I hope you will do a story on too. These two have more fans than many imagine.

Keep up the good work of bringing back the years when films were fun and not trashy.

Constantino N. Santos
Oakland, CA

A Margaret O'Brien Fan

Please do a cover story soon on Margaret O'Brien with an update on her activities today. Margaret was one of the greatest child stars of all time and certainly deserves an HSM article.

Also how about feature Linda Darnell, Rhonda Fleming and Esther Williams soon?

Tony Benevuto
Kansas City, MO

Visited Roy Rogers Museum

I was in California recently and stopped at the Roy Rogers/Dale Evans Museum in Victorville. It was very interesting. While there I bought a magazine "Hollywood Studio Magazine" and am sending you my one year subscription.

Mrs. Warren Coon
Weiser, Idaho

Wants story on Yvonne De Carlo

I have just recently bought a copy of "Hollywood Studio Magazine" and really enjoy the articles and pictures in it. This is my first time to ever read your magazine. I think that it is very interesting.

Anyway, I'm a big fan of Yvonne De Carlo and I love all of her movies! She's such a great and beautiful actress, I hope that you'll write an article about her. I'm also looking for clippings or biographies about her. If you have anything on Yvonne De Carlo, please let me know.

Lani Meals

About Jim Hutton

Hi again. I wrote earlier in October asking you to print photos and stories on Jim Hutton. How's it coming? I thought I would help you out so here's some movies he acted in. His first was, "A Time To Love and A Time To Die" and others are, "The Deadly Hunt"' "Who's Minding the Mint", "Where the Boys Are", "Psychic Killer", "The Green Berets", "Call Her Mom", and numerous others. Plus in TV as "Ellery Queen", and other guest roles and TV movies. Born in Binghamton, N.Y., I think his birthday is June 1, 1934, Education, Syracuse University. Hope this little bit of information helps.

Also keep up the great work, I enjoy looking at past and present, Hollywood Stars. I liked the Collecting Books and Magazines, their value, you gave great tips. I collect magazines and some books (not old books). I also like the Collector's Guide, and the story on Doris Day and the one on Rock Hudson, they are also favorites of mine. I really think you should lengthen your great magazine, I can't wait to get the next issue.

Sandy Toust
Ostrander, OH

"Madam Satin" Correction

In the spirit of helpfulness, I am reporting an erroneous caption which appeared on Page 7 of your September 1981 issue. The star in the scene from *Madam Satan* (not "Madame" as printed) is not Kay Johnson but Lillian Roth. Kay Johnson was a member of the cast but is not in this particular scene.

Albert B. Manski
Boston, Mass. 02104

MOVIEREEL

AWARD GIVEN TO LATE STAR, BUCK JONES

A special award was given posthumously to that great Western Star, Buck Jones from the American Police Hall of Fame and Museum by Dominik Marafoti, founder, at 23 Eagan Blvd., Henrietta, Rochester, New York, 14623. The award was presented to the late Buck Jones for his unselfish act of trying to save a friend & heroic action in the Famous 1942 Cocoanut Grove fire in Boston, Mass.

Mr. Marifoti has reorganized the once famous and defunct Buck Jones Rangers from 1935 and will call itself by the same name. There are members and supporters in over 30 states. His garage has been turned into a Museum housing one of the largest collections on Buck Jones. Movie buffs are invited to join the new Buck Rangers of America. Please send self-addressed envelope for information.

FILM MARKET SETS '82 CONVENTION FOR BEV. H.

The 1982 American Film Market Convention is scheduled this coming year from March 25 through April 2 in Beverly Hills.

The new enormous complex, The Beverly Center now being completed will be the screening site in their 16 theatre complex. Cineplex of Toronto is the owner of the 16 theatres which has a seating capacity of 1400.

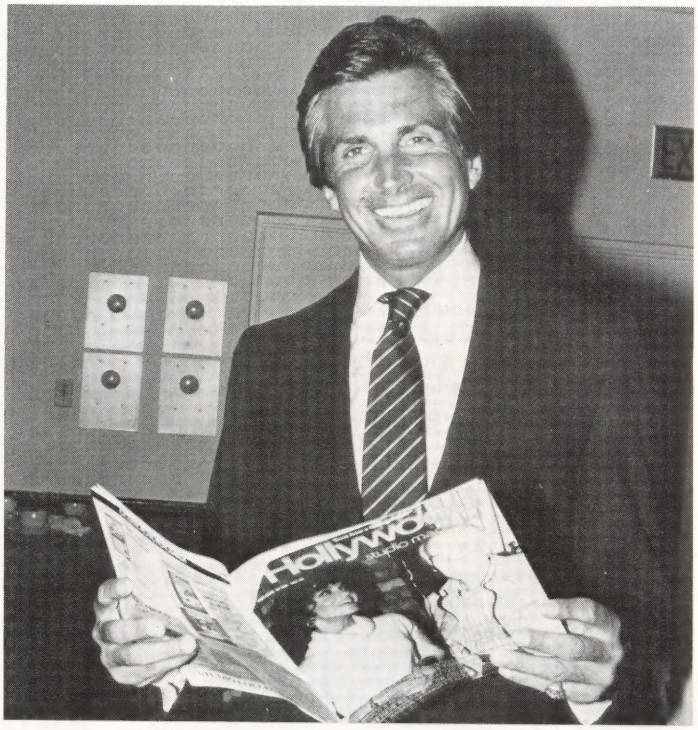
Headquarters will be at the nearby Le Parc Hotel, 733 N. West Knoll Dr. Between 70 and 80 suites will be available for offices for sponsoring members. H. "Buddy" Goldberg, executive director for the AFM, anticipates a much larger group for '82. Last year buyers representing 600 companies from 90 countries attended.

FILM BRIEFS

Glen Lau Productions spent 2 days in Phoenix & Prescott,

Continued

Mervyn LeRoy with **Gigi Perreau** whom he started on an acting career when she was two by giving her a role in "Madame Curie." The rare reunion took place at the Huntington Hartford following an opening.



George Hamilton is among the many celebrities who enjoy HSM. (Photo by Yani Begakis)

ACADEMY ANNOUNCES OAKIE COMEDY SERIES

The Academy of Motion Picture Arts and Sciences announces the establishment of the annual Jack Oakie Memorial Lecture on Comedy in Film. The series, which joins the Academy's Borowsky lecture on screenwriting and the George Pal series on screen fantasy, will have its inaugural presentation on November 12.

The lectureship, which will honor achievement in the writing, directing and performing of motion picture comedy, has been named in honor of Jack Oakie, whose career included performances in eighty-seven screen comedies and an Academy Award nomination for his satirical portrait of a Mussolini-like head of state in 1940's **The Great Dictator.**

"Jack Oakie was a master of comic timing and a beloved figure in the industry," said James M. Roberts, Executive Director of the Academy, "and it is entirely fitting that the Academy's lecture series on comedy be presented in his name."

The Academy anticipates that the yearly lectures will be given by major figures in the area of screen comedy. The series has been made possible by an endowment from Mrs. Jack Oakie.

Did you know . . . . .

The **highest price** ever paid for film rights is **$9,500,000,** paid by Columbia, on Jan. 20, 1978, for **Annie,** The Broadway musical based on the comic strip, "Little Orphan Annie".

The **largest complex of film studios** is **Universal Studios** in Universal City, Los Angeles, Calif., it contains 561 buildings, and 34 sound stages.

LAURA LA PLANTE MAKES RARE APPEARANCE

Silent star **Laura La Plante** appeared at a rare showing of the restored 1929 Edna Ferber classic, *Showboat* at Hollywood's Vagabond Theatre. Such was the popularity of the silent version that the film was a big success for Universal despite its release deep into the rage for talkies. Film historian Miles Krueger, the man responsible for its resurrection with a *Showboat* musical score added, introduced the film and its leading lady.

—Kirk Crivello

VARIETY ARTS PAY HOMAGE TO BRITISH DANCING STAR

The **Variety Arts Center** paid homage to **Jessica Matthews'** artistry and her place in cinema history. The late British dancing star (1907-1981) was perhaps the closest anyone ever came to being a female counterpart to Fred Astaire on screen. Her stardom was sadly brief, being interrupted by illness and war, yet from 1932-1938 she brightened the entire British film industry with her dancing skill and special charm. Included in the screen clips shown were *Out of the Blue, Midshipmaid, The Good Companions,* and Jessie's most triumphant hit, *Evergreen.*

—Kirk Crivello

Newest star on **Hollywood's famous Walk of Fame**—George Fenneman best remembered for his association with Groucho Marx on "You Bet Your Life" . . . A new book about **Betty Grable** will be out in November, a subscriber writes . . .

FILM CLIPS

Continued

Arizona filming a **Slim Pickens** narrated document for Coors . . . A still shoot at **Old Tuscon** was completed by Tomas Rosander for Swedish National Radio . . . Arizona Highways features **filming in Arizona** and covering the history of motion pictures in the state from 1912 to the present. The issues shows some of the most popular movie sites in the country, also a feature on Old Tuscon and an overview of films shot in Arizona . . . **Cameron Mitchell** will costar in "My Favorite Year" for MGM and director Richard Benjamin . . . Susanna Foster, golden-haired thrush of a number of musicals ("Phantom of the Opera," with Nelson Eddy and "The Great Victor Herbert," with Mary Martin and Allan Jones), is making a comeback.

The Viennese Volksoper of Los Angeles has engaged Foster, who's been retired from musical theatre since 1958 and from films for longer than that, for a series of concerts and operettas in its 1981-82 season . . . **John Lennon's** widow is asking the nations of the world to donate native plants or rocks for a plot in New York's Central Park that will be renamed "Strawberry Fields." "It will be nice to have the whole world in one place, one field, living and growing together in harmony," **Yoko Ono** said. The plot "where John and I took our last walk together" has been renamed by the city to honor the memory of the former Beatle, who was shot to death last December . . . **Kim Stanley's** set to halt her retirement. She'll swoop in to play **Frances Farmer's** mother in the movie of that tragic life, starring **Jessica Lange** . . . **Nancy Reagan** announced that a series of four White House concerts will be broadcast nationally on the Public Broadcasting Service starting Nov. 22. Opera star **Beverly Sills** will be the mistress of ceremonies, and principal artists, in addition to Sills, will be pianist **Rudolf Serkin,** country music performer and composer **Merle Haggard** and dancer **Gene Kelly** . . .

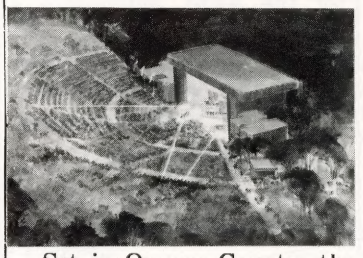
ACADEMY'S SALUTE TO GEORGE STEVENS

The late director **George Stevens** was the subject of a special tribute program presented by the Academy of Motion Picture Arts and Sciences in the Academy's Samuel Goldwyn Theater in Beverly Hills.

The Stevens tribute was introduced by Academy Award-winning director Robert Wise, and featured film clips from a dozen of Stevens' classic works including **Alice Adams, Swing Time, Gunga Din, I Remember Mama, Shane, Giant, The Diary of Anne Frank,** and **The Greatest Story Ever Told,** and a complete screeing of **A Place in The Sun,** award-winning film with Elizabeth Taylor and Montgomery Clift.

The Stevens papers have also been donated to the Academy archives.

STARS APPEAR AT IRVINE AMPHITHEATER



Set in Orange County, the Irvine Meadows Amphitheatre, which opened in September 1981, is the largest outdoor theatre in Southern California. The official Grand Opening act was the Charlie Daniels Band. Also appearing in the facility's first premiere season were **George Burns, Anne Murray, Christopher Cross, Kenny Rogers** and **Crystal Gayle. —Kirk Crivello**

GOOD NEWS ABOUT OUR BACK ISSUES

We are cleaning house and are discounting the majority of our back issues.

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(Foreign postage add 50- for each copy. *Offer expires Dec. 31, 1981 as these will go fast.)*

Mae Clarke and **Douglass Montgomery** in the first *Waterloo Bridge* (1931). In the classic gangster yarn, *The Public Enemy,* **James Cagney** pushed a grapefruit into her face and cinched **Mae's** claim to fame.

"GENTLEMEN PREFER BLONDES" BASED ON REAL LIFE BLONDE

Shortly before **Anita Loos** died at 88, she revealed that her diamond-loving heroine, Lorelei Lee from "Gentlemen Prefer Blondes" was based on a real-life blonde. "I patterned her on a cute little blonde **Henry Mencken** (the famous humorist and journalist) was escorting at the time. Her name was **Mae Clarke** and she was soon to become a Hollywood actress. Mencken was a beau of mine and it amused me to see how such a brilliant man could be amused by a cutie-pie blonde."

—Kirk Crivello

AMPAC NEWS BRIEFS

Academy of Motion Picture Arts and Sciences' schedules a program in their documentary series Nov. 14 "Can't It Be Anyone Else" by Dennis Lofgren, "Forever Young," by Robin Lehman and "Under the North Sea" by Clive Mitchell and John Armstrong. (Info. 213-278-8990.)

Seminar series on **Avant-garde films** will feature film artist, John Whitney Sr., Nov. 7, Chick Strand Nov. 21 and Stan and Jane Brakhage Dec. 12. Each series features a screening and discussion of the artist's work.

Did you know . . . . .

The **highest paid TV actor** is **Peter Falk,** (born Sept. 16, 1927), who was paid $300,000 to $350,000 per single episode (six total), for his series, Columbo.

MAN ABOUT TOWN
LEE GRAHAM ...

Bette Davis, looking wonderful for 73, with our Man at Chasen's party. (Photo by Yani Begakis)

The **Collins** Sisters, **Jackie** and **Joan**, at cocktailery in the Westwood Marquis celebrating publication of Jackie's new novel, "Chances."

In their twenties, **Lee Graham** and **Vera-Ellen** rode horseback together daily.

Chasen's was the setting for chairman of the board Tom Moore's party to welcome Tomorrow Entertainment's new president, John Backe, to the fold.

Blase TV executives and press members, not ususally impressed with celebrities, were agog when that star of stars, **Bette Davis,** arrived and held court at a corner table. Ms. Davis starred in TE's "Disappearance of Aimee" and "White Mama."

Even though she looks great, feels great, Bette is cutting her work load down to one project a year. She's currently filming "A Piano for Mrs. Cimino," a two-hour TV film.

Talking with Bette, as she used that familiar speech pattern and watching her puff on those endless cigarettes, it occured to me she is still her best imitator. She looks years younger than her 73. One of her secrets: "Having grandchildren keeps a woman young."

Certainly the most mannered, and probably the best, actress in Hollywood history, Ms. Davis says, "When they see me on the screen they're seeing over 50 years of sweat . . . That's my experience and if that loses its importance, I might as well get lost . . . I survived because I was tougher than everybody else."

* * *

Who would have guessed in the mid Seventies when "Three's Company" was quietly slipped in as a midseason replacement that it would become the hottest series in TV? After all, here was a comedy about two pretty girls who pass off their male roommate as gay to calm the fears of their landlord. To make matters worse, the stars were three totally unknowns.

To celebrate the sixth season of "Three's Company," ABC executives hosted a luncheon with one-on-one interviews at the Beverly Hills Hotel. To tell us about the changes and new elements all of the cast, headed by stars **John Ritter, Joyce De Witt** and **Don Knotts** were on hand along with "new roommate," blonde, sexy Priscilla Barnes.

Joyce De Witt appears to be serious and intelligent, much like the character she plays. Not surprising because Joyce confided she received a bachelor's degree and teaching credentials from Ball State University, Muncie, Indiana, before embarking on an acting career.

Ritter, observing his 33rd birthday at the luncheon, unlike other TV stars who suddenly become known to 40 million viewers, shows no signs of an inflated ego. He told me that since "Three's Company" is really a bit of froth he had expected it to go down the tube after two years at the most.

Today everything's coming up roses for Ritter. He can think about other things besides his firmly established career—like his wife, Nancy, and their family. They have a 20-month-old son, Jason, and they're expecting another baby in January. Four's company!

* * *

Once upon a time we had Ciro's, Mocambo and the Cocoanut Grove giving us wonderful entertainment. But that was long ago. The big night clubs were gradually phased out. Then slowly came the more intimate clubs. Only a couple of years ago we had Scandals and Studio One's Backlot. And then there were none except tacky rock clubs.

After a hiatus the Backlot has returned to the name policy.

The opening performer was **Sally Kellerman.** Looking very Carole Lom-

Priscilla Barnes, replacement for Suzanne Somers, with "roommates" **John Ritter** and **Joyce De Witt** at Beverley Hills luncheon celebrating the start of the sixth season of "Three's Company" on TV. (Photo by Yani Begakis)

Charles Pierce doing his **Katharine Hepburn** impression at Studio One's Backlot. Those damn calla lilies . . .

bardish, Sally gave us her autobiography. We learned about her from the first time she began her career recording for Verve when she was 18 to her first hit on screen as Hot Lips in "M*A*S*H" and on to her title role as Dorothy Parker's "Big Blonde" on TV a few months ago.

And what songs along the way! In a throaty voice right out of the chanteuse school came such classics as "I Can't Get Started With You," "That Old Feeling," etc.

The next booking was wonderfully funny **Charles Pierce,** Master/Mistress of Disguise.

He was wickedly hilarious as TV gossip lady, Rona Rooter, Evita ("Don't cry For Me Ike & Tina"), Katharine Hepburn as "Coco" ("Pearl Bailey's doing the revival, 'Hot Chocolate' "), etc. Ever topical, Pierce added a bit of Nancy Reagan wondering whether to call her book, "My Son, the Ballerina" or "Jane Wyman, Eat Your Heart Out."

* * *

In the Sixties **Jackie Collins** gave up a promising movie career to concentrate on writing. Since then Jackie has had several best sellers in the Jacqueline Susann-Harold Robbins vein.

To celebrate the publication of her new novel, "Chances," Warner Books honored Jackie with a cocktailery at the Westwood Marquis Hotel.

Naturally, Jackie's sister, **Joan Collins** (with husband Ron Kass) was there to congratulate her. Joan is now a regular on TV's "Dynasty" playing Pamela Sue Martin's mother. Incidentally, Pamela Sue was also a guest.

Adding to the "veddy" British touch was green-eyed Samantha Eggar who avoids parties, but came because of friendship for Jackie. Samantha says, "I'm a private person . . . my idea of heaven is a deserted beach."

Another Britain was sleepy-eyed cockney **Michael Caine** with his Indian wife, Shakira. He once predicted, "If I work fast enough, pack enough pictures in, I'll be a star before anyone realizes I'm not star material." His self-effacing prophecy came true.

Ms. Collins, who divides her time between London and Hollywood, is now at work on her next novel, "Hollywood Wives," which promises to make some of our local wives take to the hills.

* * *

The heartbreak of **Vera-Ellen** ended in death at 55.

In the Fifties this doll had the world on a string. **Fred Astaire** and **Gene Kelly** fought to dance with her in movies. She married wealthy Victor Rothschild and her happiness was complete when she had that much-wanted baby.

Then her world began to crumble. The baby suffered a crib death when only two months old. Vera's marriage broke up shortly thereafter and Rothschild remarried. Vera wanted to lose herself in work, but alas, she developed arthritis and was unable to dance professionally. In fact, as the years went by, she had difficulty walking. She also suffered from anorexia and high blood pressure.

Her health deteriorated to such an extent that alarmingly thin Vera became a recluse, going out only to dancing class, which was an effort, but enabled her to exercise and keep walking.

In constant pain, living alone, she avoided her friends and turned down requests for public appearances such as the AFI tribute to Fred Astaire last year.

Then cancer struck! When the star died, a pitiful skeleton in an oxygen mask, she was down to 73 lbs. She was buried next to her baby. Even in death her problems continue. She left no survivors. She owned a house in the Valley (her mother lived there until her death last year) and a home in Outpost Estates. So far, the only will found names an aunt, now deceased, as beneficiary. The disposal of Vera's sizeable estate is up in the air . . . and it's a legal mess.

Loretta Young — eternally young

Her last public appearance was at the **Filmex** Awards last spring. (Photo by Frank Edwards)

Twenty years after her film debut, Loretta Young was nominated for an Academy Award as best actress in 1947's "The Farmer's Daughter." She was the "dark horse." Most of Hollywood expected Rosalind Russell to win for "Mourning Becomes Electra." Even Loretta thought Rosalind would win, although she had voted for Susan Hayward in "Smash-Up." But pleased with the nomination, Loretta attended, wearing a new gown by Adrian, and when the envelope was opened — her name was announced.

And Filmex, during its 10th Annual Los Angeles International Film Exposition (April 2-23, 1981) paid tribute to this fine actress and well-remembered leading lady who completed her career in 1963. The 1100-seat Samuel Goldwyn Theatre at the Academy of Motion Pictures Arts and Sciences was filled with fans to view "The Farmer's Daughter," watch film and TV clips of Loretta's four decades of work, and to meet the still lovely, svelte and youthful lady in person.

In addition to her fans, family members present included the actress' mother, Gladys Young Belzer; her sisters Sally Blane and Polly Ann; her brother Jack; her son Peter Lewis and his wife and son Evan. Unable to attend were her younger sister, Georgiana who is now married to Ricardo Montalban and mother of four; and Loretta's daughter, Judy, and son, Christopher Paul Lewis. Loretta commented: "As you can see, I've been blessed in my family life as well as in my professional life."

And what a professional life she led!

Starting with a phone call for Polly Ann who was working elsewhere, Loretta (then called Gretchen) got an interview with Mervyn LeRoy at 1st National; this led to a small part in "Naughty but Nice" (1927) with Coleen Moore. Ms. Moore helped select Loretta's new first name and aided in getting her a studio contract.

Loretta played her first romantic leading role (Simonetta) in "Laugh Clown, Laugh" (1928) with Lon Chaney and Nils Asther at MGM.

Herbert Brenon, the director, was regarded as a perfectionist by some, a tyrant by others; he was very hard on

Loretta Young signs autographs at Filmex tribute. At left are **Gary Essert,** Filmex Director, and **Charles Chaplin** L.A. Times Arts Editor.

an inexperienced Loretta, even threw a chair at her once to achieve a certain emotion. Lon Chaney helped her with advice and suggestions, and she learned a lot on the set.

Loretta recalls, "Acting was a hard task then. It required great discipline. You didn't question a director. At least I didn't. If he said 'cry', I cried. I learned by trial and error. My 'school' was seeing the rushes; I learned a lot from them, and

Ms. Young has always enjoyed an ethereal image far removed from the hurly-burly of Tinseltown, although she has been known to show a sweetness-cum-steel streak off screen. And occasionally her halo tipped slightly askew.

Loretta today, no longer young, but still beautiful. She has turned down all offers to lure her out of retirement—until now. She has been having secret talks with NBC executives who have offered her a multi-million-dollar deal to host and appear in an anthology series.

I'm surprised when some actresses tell me that they never see their rushes."

Because she was agreeable and pretty, decorative and disciplined, a contract player, and yes, unique, Loretta worked a lot: six feature film releases in 1929, seven in 1930, eight in 1931 — and in most films was the leading lady. Her co-workers included Richard Barthelmess, Myrna Loy, Zasu Pitts, Douglas Fairbanks Jr. (in three), Chester Morris, Ilka Chase, Otis Skinner, David Manners, Ronald Coleman, Conrad Nagel, John Wayne (in "Three Girls Lost"), Joan Blondell, Ricardo Cortez, James Cagney (in "Taxi"), Edward G. Robinson, George Brent, Eric Linden, Paul Lukas, Warren Williams, and many more competent and popular performers.

By 1933, when she moved from Warner Bros. 1st National to Darryl Zanuck's 20th Century, she was reportedly earning more than $1,700 a week — not too bad for a girl of 20! (Her birth date has been given as 1912 or 1913; Loretta is said to be 68, looks to be in her 40's.)

While most of these films were programmers, ambitious Loretta was learning from her experiences, working with professionals, developing as an actress, making valuable contacts and having fun. While still at Warner Bros. she appeared in "The Show of Shows" (1929) when John Barrymore spoke for the first time in a film; the producer was young Darryl Zanuck who later hired Loretta at 20th.

She met Grant Withers on the set of "The Second-Story Murder" (1930). They eloped to Yuma, Arizona, on January 26, 1930, and were married in a civil ceremony; Loretta was then 17. They were separated by the time they co-starred in "To Young to Marry" (1931). In a sense, Loretta grew up in films.

One of her more interesting assignments during the early 30's was in "Platinum Blonde" (Col. 1931) for director Frank Capra. Loretta recalls she played a newspaper reporter while Jean Harlow played a society girl; Harlow's part gradually got larger while Loretta's shrank, but she recalls, "no one else had a talent as unique as hers."

Before doing a scene one day, Capra asked her, "What do you think?" So Loretta asked him what he meant. Capra replied what did she feel about the scene her character was in, then giving her advice she remembers today, "Acting is what you think. Listen to the other person, think about what's been said and react."

Later when filming "The Crusades" (Par. 1935), Loretta was thinking about what Henry Wilcoxon had said and was slow in responding, prompting Wilcoxon to repeat his line. Cecil B. DeMille called "cut" and explained, "Loretta's thinking, Henry. Don't be in such a hurry. If the pause is too long, we can cut it out in the editing," and filming was resumed.

Good casts, supportive directors, Loretta made most of her 90-some films during the golden days of Hollywood in the 30's and 40's and was one of its most popular leading ladies. Filmex honored her by showing clips from the following films: "Laugh, Clown, Laugh" (1928); "Zoo in Budapest" (1933) with Gene Raymond; "A Man's Castle" (1933) with Spencer Tracy; "Born To Be Bad" (1934) with Cary Grant. (This was Loretta's only "bad girl" role and was originally intended for Jean Harlow. LY felt "miscast" in this.); "Shanghai" (1935) with Charles Boyer; "Call of the Wild" (1935) with Clark Gable; "The Crusades" (1935) in a blonde wig with Henry Wilcoxon; "Romona" (1936) in technicolor and the first of several films with Don Ameche; "Story of Alexander Graham Bell" (193) with

Don Ameche and her real life sisters playing her screen sisters; "The Bishop's Wife" (1947) with Cary Grant and David Niven, a film which was nominated for best picture of 1947, but lost to "Gentleman's Agreement." For those seeing these film clips for the first time, most felt a desire to see the entire film: how did these films end? Was there any doubt Loretta was deeply in love with Spencer Tracy in "A Man's Castle." (In the last, the censors had Tracy marry Loretta by fade-out.)

"The Farmer's Daughter" (RKO 1947) was shown in its entirety, and how wonderful to see it on the big screen. The meticulously selected cast included Joseph Cotton and Ethel Barrymore — and young Keith Andes, James Arness and Lex Barker as Loretta's brothers.

Although Ingrid Bergman may have been considered for the role of "Katie," the Swedish maid who gets elected to congress, Loretta accepted the role as a challenge. (The story was originally a planned production of David O. Selznick and was sold as a package to RKO studios when Selznick's protegee, Dore Schary, became head of RKO.)

Loretta hired Ruth Roberts to help her learn her Swedish accent working long hours each day for six weeks. She also ice skates in the picture. Loretta played her role in a warm, humane and believable way. And for her performance, she was nominated and won the best actress award given by the Academy.

About winning her Oscar, Loretta commented: "There's something about a dark horse winning that brings the house down. In 1947, I was the dark horse, the house was the Shrine Auditorium. All those hands clapping made lots of noise. Beautiful noise. I'd been more than satisfied with the work itself, without a nod from the Academy — now the jackpot!"

"Primarily it was good night for me because it meant the industry looked at me as more than just 'pretty as usual'. Acceptance! A great word, great for the heart and soul. Great for the ego, the actor's source. My self-confidence soared, and in a strange way it has never-wavered since, at least, not in any serious way."

Winning the award for best supporting actress in "Gentleman's Agreement" (1947) was screen newcomer, Celeste Holm. The two actresses later worked together in "Come To The Stable" (1949) and were again nominated for academy awards in the same two categories. Loretta lost to Olivia DeHavilland in "The Heiress"; Celeste lost to another screen newcomer, Mercedes McCambridge, in "All The King's Men."

Loretta, a designer's dream, once said, "I believe that wearing the correct dress for any occasion . . . is good manners." A chiding friend remarked, "She dons a hunting outfit to set a mousetrap."

After "Come To The Stable" (1949), Loretta freelanced in the 50's, making only six more films for four different studios before embarking on her TV career in 1953. Only two of these films hold much interest for Young's fans today: "Key To The City" (MGM 1950) reunited her with Clark Gable, her "Call Of The Wild" co-star, and "Cause For Alarm" (MGM 1951) produced by Loretta's husband, Tom Lewis, directed by Tay Garnett, and co-starring Barry Sullivan; the latter was produced with loving care and Loretta gave a fine dramatic performance. After "It Happens Every Thursday" (Univ. 1953), Loretta and Tom Lewis turned their time and energies to TV.

For the television series, a rather unique format was chosen: the 30-minute anthology (actually shorter because time was left for the sponsor's messages.) Each week, a complete story was presented, ranging from comedy to drama to romantic, and with different characters. Loretta remarked, "I wanted variety. I didn't want to play the same character week after week; I played an alcoholic in one, an oriental in another, a housewife, whatever. I wasn't as skilled a comedienne as Lucille Ball, or as good a dramatic actress as Bette Davis, so by doing a variety of stories, we hoped no one would notice."

Writer/director Richard Morris recalls that Loretta surrounded herself with top available talent in every department, but also used new young actors. The Loretta Young Show ran on NBC 1953-61, and on CBS from 1962-63. During the successful ten years, more than 300 half hour shows were produced; Loretta starred in about half of them, and introduced almost all of them. Her entrances became her trademark.

The doors would open, and she would twirl into the room wearing a fashionable gown, never the same twice. The shows were immensely popular: her film fans watched, plus scores of new viewers joined the ranks.

The shows she was proudest of are the ones which made a point. For example in "A Day at the Beach" (1961), Loretta portrayed an unhappy housewife who suddenly realizes upon reflection that she has much to be thankful for in her life, and felt that her "Unawareness" was the cause of her unhappiness; she returns to her family determined to be the best wife and mother she can be.

When reminded that she had made more than 300 half-hour shows in a 10-year span, Loretta quipped, "No wonder I was so tired. I slept most of the first year after I retired (in 1963)."

When asked if anything would lure her back in front of a camera again, Loretta said, "The subject matter would have to interest me greatly and make a point of some sort, like 'A Man For All Seasons', but for a woman. Just seeing myself on the screen again isn't enough of a lure anymore. Whatever it was that caused me to work so hard for so long has been satisfied now."

Despite her TV popularity for 10 years, Loretta will probably always be best remembered as being one of the screen's most durable leading ladies: 1927-1953. To her fans, she'll always be lovely Loretta, eternally Young.

Charles Champlin, Arts Editor for the *L.A. Times* hosted the Filmex Tribute. David Chericatti had the mind-boggling task of viewing Ms. Young's films and obtaining the selected scenes for the program.

— Dan Pattarson is an actor and free-lance writer.

A PORTRAIT GALLERY

Her most frequent leading man was **Tyrone Power** with whom she made five films at 20th Century-Fox. They broke up, on screen, in 1939 when **Loretta** feuded with studio chief Darryl Zanuck and left Twentieth.

At the outset of **Loretta's** career.

Stardom came to 14-year-old **Loretta** in 1928 with "Laugh, Clown, Laugh, opposite **Lon Chaney.**

Oscar winners in 1947: Producer Darryl Zanuck ("Gentlemen's Agreement"), Supporting Actor Edmund Gwenn ("Miracle on 34th Street"), Actress Loretta Young ("The Farmer's Daughter") exclaiming "At long last . . .", Actor Ronald Colman ("A Double Life") and Supporting Actress Celeste Holm ("Gentlemen's Agreement").

Beloved comedian **Jack Oakie** on location with **Loretta** in Washington state for "Call of the Wild" (1935).

Loretta's Oscar for "The Farmer's Daughter" (with **Joseph Cotten**) remains to this day the biggest upset in the Academy's history. It was a foregone conclusion that **Rosalind Russell** would win for "Mourning Becomes Electra."

Her movie career was drawing to a close when she made *"Paula"* with **Kent Smith** in 1952. But two years later she twirled through that TV door to even greater success on TV collecting several Emmys to put beside her Oscar.

In 1930 and '31 she made 14 films, none of them memorable. Among them was *"Three Girls Lost"* with a bland young actor who showed little promise, **John Wayne.**

Of all her 98 films **Loretta's** favorite is "Come To the Stable" with **Elsa Lanchester** and **Celeste Holm.**

After over 30 undistinguished performances, **Loretta** showed the emotional depth which would keep her a star in *"Zoo In Budapest"* (1933).

The Hollywood Sisters

From the Gish girls to the Redgraves

By Kirk Crivello

The Hollywood Sisters phenomenon, with few exceptions, were never a very popular Hollywood commodity. Most of the major film factories felt too much of a good thing hurt at the box-office. If one sister became a star, the also-ran would have a difficult time being accepted or forced into masquerading as a replica of the original. The endearing **Gish Sisters** under the tutelage of D.W. Griffith became extremely likeable players at the old Biograph Studios. They starred for the last time together in *Romola* on location in Rome. The luminous **Constance** and **Joan Bennett** both flashed into prominence during the 1930s. The third sister, **Barbara** had a less showy career, but showed promise in a few inconsequential roles. In the wake of **Loretta Young's** established screen personality, four other **Young Sisters** came along. But only Loretta would become a forceful presence while her sisters scarcely made a ripple. In most instances, if one sister made it to the top, the other wouldn't be taken too seriously and would remain in the shadows. This happened to **Joan and Gloria Blondell.** At the end of the 1930s, the **Lane Sisters** would star in four highly successful comedy/dramas for Warner Bros. The films were a mixture of style and sentiment. When Metro-Goldwyn-Mayer tried to make simultaneous stars out of the clean-cut looking, **Wilde Twins** a few years later, the formula didn't work anymore. Ravishing **Olivia de Havilland** and flaxen-tressed **Joan Fontaine** never worked professionally together, probably due in part to choice. They both became real superstars and Academy Award winners. Today, we still have a famous sisters duo flourishing. Via Britain, we have the **Redgrave Sisters. Vanessa,** a star of sublime manner, is now competing in popularity with sister **Lynn,** whose career was moderate, until the success of the TV show, "House Calls."

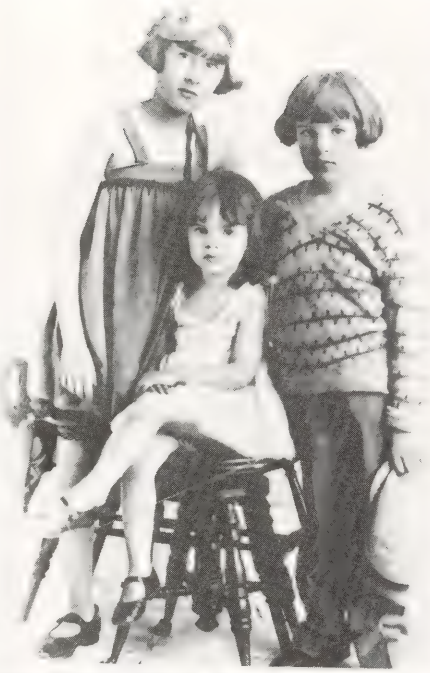
When **Loretta Young** starred as the deaf girl in *The Story of Alexander Graham Bell,* she insisted that sisters **Sally Blane, Polly Ann** and **Georgiana** be cast as her screen sisters.

The glorious **Gabors** turn on the extravagant personalities—**Eva,** their mother **Jolie, Zsa Zsa** and **Magda.**

The crown princess of a show business royal family, **Vanessa Redgrave,** and little sister princess **Lynn Redgrave.** They're the world's most famous acting sisters today. (Photo from Lynn's personal family collection especially for HSM.)

Frances Raeburn started off promisingly enough with star sister **Kathryn Grayson** in MGM's *Seven Sisters.* Her last, the ingenue lead in *Swing Out Sisters.*

The overpublicized feud between **Joan Fontaine** and **Olivia de Havilland** had its first big airing as the result of Oscar night (1942) when Joan won for *Suspicion.*



The Gumm Sisters had parts in a few Meglin Kiddies shorts for Warner Bros., while attending Lawler's Professional School. Baby Frances would soon become **Judy Garland.**

Rosemary, Lola and **Priscilla Lane** starred in *Four Daughters,* about the tangled loves of the girls in one family. They would play similar roles in three other features.

Jeanette MacDonald and **Marie Blake** on the set of *Cairo.* MGM never publicized the association of their operatic star and the telephone operator at Blair Hospital. Later, in the TV series, "The Addams Family," Marie used her real name Blossom Rock.

Joan Blondell whose popularity was at it's height in the 40's and 50's and her sister Gloria Clayton in " Goodbye to Love "

AMAZER Number One. That girl Constance, svelte, sophisticated, charming, and making it pay her $30,000 a week. Earning twenty times what her veteran stage father does, and known to more people in a few years than her dad in his stage lifetime, she is virtually the head of the clan

SISTER JOAN is lovely, beguiling, youthful, a different type than the enchantress beside her, yet a star in her own right, collecting $2,000 a week, and a mother. She pursues her career with the same intensity that moves Constance and seems only to be getting into stride now on her upward climb

Jenny and Rosie Dolly became the toast of Broadway and Europe. They co-starred in one film, *The Million Dollar Dollies.*

Helene and Dolores Costello were two of Warner Bros. first talkies stars. Dolores would go on to fame as John Barrymore's leading lady and wife; while Helene's only distinction was the lead in the first all-talking picture, *The Lights Of New York.*

Natalie, Norma and **Constance Talmadge** with Norma's husband, **George Jessel.** Norma and Constance were great silent favorites; **Natalie,** less famous, was the leading lady of husband Buster Keaton in *Our Hospitality.*

Lillian and **Dorothy Gish** pose with another D.W. Griffith star Richard Barthelmess, circa 1919. The sisters' *Orphans Of The Storm* remains their most notable film together.

Maxene, Patty and **LaVerne Andrews** in their first film, *Argentine Nights* with the Ritz Brothers. They reigned unrivaled on records, on radio and in theatres.

Pat and Toby Wing were Busby Berkeley beauties in *42nd Street.* Blonde Toby is second from the right, front row. Brunette sister Pat behind her. Toby, once called "The most beautiful chorus girl in Hollywood," lives in Miami Beach.

The Boswell Sisters, Martha, Connie and **Vet** in *Transatlantic Merry Go Round.* They had a few years of radio and records fame, before Connie continued as a single.

The "I'll Cry Tomorrow" girl, **Lillian Roth,** appeared with her sister **Ann** in *Sea Legs.*

Shirley Mason and **Viola Dana** in *Show Of Shows.*

June and Jean Brewster played college pals of Sonja Henie in *My Lucky Star.* Director Roy Del Ruth had 20th-Fox sign the twins to a contract. They became more familiar on magazine covers.

Molly O'Day and **Sally O'Neil,** sang and danced in the "Sisters" number in *Show of Shows.*

The Duncan Sisters were darlings of vaudeville and Broadway, when they transferred their biggest hit to films, *Topsy And Eva.* Vivian divorced actor Nils Asther in 1932, now lives in Atherton, Calif.

PETER LORRE
When he was bad— he was very good

By Daphne Di Castri

Peter Lorre came to films after an extensive career in the German theater, playing both villains and heroes. His most famous role, that of a child-killer in the German film *M* (1931), directed by Fritz Lang, won him world-wide attention and many Hollywood offers. He turned them down because they merely wanted him to repeat the murderer's part.

In 1934, at age 30, Peter came to England, where he played an anarchist in *The Man Who Knew Too Much,* directed by Alfred Hitchcock. Upon his arrival, Peter could not speak much English, but within a month of shooting, Hitchcock had to retake the first scenes because of Peter's great advance in mastering the new language.

Once again, Hollywood asked him to come to America. Peter signed a contract with Columbia. After arriving in California, he spent, by his own choosing, eight months of unemployment. He wanted to wait until just the right screenplay was found. Finally, Peter decided on *Crime and Punishment.* Before shooting on the Russian classic started, he made *Mad Love* (1935) based on the French thriller *The Hands of Orlac.*

After those two films were completed, Peter travelled back to England to make another Hitchcock mystery, *Secret Agent.* In this film, he gave one of his most memorable performances as a Mexican hit man.

Back in Hollywood, 20th Century Fox signed Peter to create more colorful characterizations. The best of the Fox films were the ones in which he played Mr. Moto, a quiet but athletic Japanese detective. This series was made from 1937-1939.

In 1940, Peter left Fox. He made four pictures with different studios. *Strange Cargo* (MGM) had him as a stool-pigeon in love with Joan Crawford. *Island of Doomed Men* (Columbia) saw him as a villain who liked classical music almost as much as beating people. *Stranger on the Third Floor* (RKO) was very much like a repeat performance of *M.* But the big picture for Peter that year was *You'll Find Out* (RKO) with Bela Lugosi and Boris Karloff. It was a comedy-mystery which also starred Kay Kyser and his band.

Peter as the anarchist Abbott in **The Man Who Knew Too Much** (1934).

The next year, 1941, *The Face Behind the Mask* (Columbia) offered Peter another starring role, this time in a combination crime drama-love story. He had the romantic lead, something he should have gotten more often. Surely he could have played the "poor little guy who turns hero" part such as the one played by Edward G. Robinson in *The Whole Town's Talking* (1935). Robinson graduated from gangster roles to many hero parts and Peter should have done the same.

The Maltese Falcon has been called the best detective story ever written and the 1941 Warner Bros. version of the novel was the best crime movie ever made. This film started Peter's famous WB partnership with Sydney Greenstreet. It was also his first time working with his friend Humphrey Bogart. In 1942, Peter and Bogart starred in *All Through the Night,* a spy thriller. Both joined Greenstreet in *Casablanca,* the best picture of 1943. Anyone who has seen this film will certainly never forget Ugarte (Peter), his eyes full of terror, as he desperately begs Rick (Bogart) to hide him from the authorities. It is one of the most effective scenes in the movie.

Peter teamed up with Karloff, for their second picture together, *The Boogie Man Will Get You* (Columbia 1942), a comedy with the two horror stars.

Peter, Bogart and Greenstreet worked together in *Passage to Marseille* (1944 WB), a film about convicts escaping Devil's Island. The gem of the 1944 movies was Peter's and Greenstreet's *The Mask of Dimitrios* (WB). Peter played the hero, a writer, who decides to research a supposedly dead underworld figure.

In 1946, he created his best character, the romatic lead in *Three Strangers* (WB). His leading lady was Joan Loring and of course, they were joined by Greenstreet.

Peter was Johnny, an alcoholic, who, as a joint lottery ticket holder, becomes involved with two desperate people. Although his two partners meet disaster, Johnny eventually gives up drinking and starts a new life with his girlfriend. It is a shame that Peter was never nominated for

an academy award, because he deserved one for this role.

The Verdict (WB 1946) had Peter as the hero in this story which takes place in 1892 London. He discovers his friend Greenstreet is a murderer. *The Beast With Five Fingers* (WB 1946) is a delightfully mad tale about a moving hand that menaces Peter throughout the film.

In 1947, Peter went on tour with Edgar Allan Poe's *The Tell-Tale Heart.* Later that year, he was in Paramount's *My Favorite Brunette* as a foreign agent. The best scene has him murdering a man in a car, while Bob Hope, sitting next to the victim does not notice a thing.

On July 3, 1947, Peter started his own radio series on NBC, as a 13 week summer replacement for the Abbott and Costello show. *Mystery in the Air* did faithful adaptations of literature's great classics. The last show, Crime and Punishment, was heard on Sept. 25, 1947. He was replaced by the Bob Hawks Quiz Show. Peter remarked: "They tell me Mr. Hawks doesn't murder anyone, he just quizzes them; well, to each his own."

In 1950, Peter returned to Germany hoping to start directing and writing. He invested all his savings in his own film *Der Verlorene* (The Lost One), a World War II pyschological drama. Although he won Best Actor, Best Director, and Best Script of 1951, in Germany, Peter found out that audiences were still not ready to accept such realism.

At this time, he became seriously ill. His recovery was slow and left him 100 pounds heavier. His return to Hollywood started with his second radio program, *Nightmare,* which debuted on Oct. 1, 1953. These shows dealt with all phases of the supernatural.

Peter went to Italy with Bogart to make *Beat The Devil* (Santana 1954). It is another *Maltese Falcon* only this time it is played for laughs. Peter's role was much the same as it was in the *Falcon,* a foppishly dressed crook with elegant manners.

20,000 Leagues Under the Sea (1954) was made by Walt Disney. It is a fine adaptation of the Jules Verne classic. Peter had good company in this production: James Mason, Kirk Douglas and Paul Lukas. This was the first time Disney used living actors instead of cartoons.

In 1956, Peter again played a Japanese in a cameo role in *Around the World in 80 Days.* Every famous actor and actress had a cameo part in this great film. Another star-studded movie, *The Story of Mankind* (1957) gave Peter the chance to play Nero. This example of wickedness was the perfect character for him to play, allowing him to go from deep depression to uncontrollable laughter. others in the film included Ronald Colman, Vincent Price and the Marx Brothers.

Peter and his pals in "Silk Stockings."

Peter and Sydney Greenstreet in the climax of **The Mask of Dimitrios** (1944).

Silk Stockings (1957), a Fred Astaire musical, provided Peter with a change of pace; he even got to sing and dance. *The Scent of Mystery* (1959) was filmed in the new Todd Colour Process and Smell-O-Vision, the latter meaning that audiences could smell things that appeared on screen. For this film, Peter travelled to Spain. While there, he almost died from sunstroke and his old problem, high blood pressure. He went to a Spanish doctor who applied leeches to relieve the high blood pressure. Later Peter said that no one would believe it if they saw it in a horror movie.

The 1960's saw a series of horror films starring Peter, Boris Karloff, Basil Rathbone and Vincent Price. The old masters of the macabre performed brilliantly in these three

In his makeup for the preview of **Nancy Steel Is Missing** which was heard on the **Hollywood Hotel** radio program on Friday, March 5, 1937.

Peter as the student Raskolnikov in **Crime and Punishment** (1935).

Peter as the General in **Secret Agent** (1936).

Peter as the Japanese detective in **Mr. Moto's Last Warning** (1938) with John Carradine.

Peter in a scene from "The Beast with Five Fingers."

Joel Cairo (Peter) has just been rescued by Barton MacLane from the very dangerous Mary Astor in **The Maltese Falcon** (1941).

Peter and Bob Hope relaxing on the set of My Favorite Brunette (1947)

Peter in a tender moment with Joan Lorring in **Three Strangers** (1946). This is my favorite photo of Peter; it is a pity that this romantic side of him was not seen more often.

Convicts Peter and Helmut Dantine plot their escape in **Passage to Marseille** (1944).

(Left to right) 1-Peter and the cast from *The Beast With Five Fingers.* 2-An early Peter Lorre film. 3-The only film in which Peter Lorre acted, directed and wrote the script "Der Verlorene." (The Lost Ones—1951). 4-Peter and the cast from the trunks of Mr. O.F..1931.

films. The first, *The Tales of Terror* (AIP 1962), was three stories by Edgar Allan Poe: *Morella, The Black Cat* (in which Peter starred) and *The Case of M. Vladimir.*

The second was *The Raven* (AIP 1963), the title was taken from Edgar Allan Poe, but had very little to do with his 1845 poem. It was a horror story played for laughs. Peter played a third-rate magician who gets turned into a raven by a wicked warlock, Karloff, but is rescued by Price, the good sorcerer. *The Raven* made $1.4 million dollars for American International Pictures, in a day when that was still a great deal of profit.

"Price, Lorre and Karloff perform singly and in tandem like what they are, three seasoned pros who can take a gentle burlesque and play it to the end of its value without stretching it past the entertainment point."

—Hollywood Reporter

AIP was so pleased with Peter that they gave him a four year-eight picture contract. He went on a tour to promote the films. The third film, *Comedy of Terrors* (AIP 1964) was just that. It had Peter, Price, Karloff and Rathbone. it was a very successful film, which took no longer than two weeks to make. Again the Reporter had kind words:

There is not much about timing and attack to be learned by such as Price, Lorre, Karloff and Rathbone. They play together smooth as silk, extracting the last ounce of fun from the mock-macabre events.

These films were evidence that Peter Lorre was far from forgotten. His image of the Number One Boogey Man was so entrenched that he was even mentioned in other films. In the 1962 Paramount film, *It's Only Money,* the evil butler, trying to push Jerry Lewis off a cliff, says: "You'll ruin my reputation and me the president of the Peter Lorre fan club."

It is better to call *Comedy of Terrors* Peter's last film (he died on March 23, 1964) because his last two movies, *Muscle Beach Party* and *The Patsy* are not especially noteworthy. In the latter, Peter's part consisted of adding a word or two, peering over other people's shoulders, and trying to stay on camera as much as possible. Considering that this was his last picture it was a terrible waste of a great actor.

In every way he was a unique performer. The New York Times called him "the symbol of film horror." But Peter summed it up this way:

"There's a difference. I make a terror films. It's different to really horrify someone you know, like seeing someone who's distorted and evil and disfigured—than to terrorize them which is just to scare them. You can do that just by pulling a gun." ★

Best Films
PETER LORRE

1931 M
Fritz Lang (Ufa)
1934 The Man Who Knew Too Much
Alfred Hitchcock (Gaumont-British)
1934 Mad Love
Karl Freund (MGM)
1935 Crime and Punishment
Josef von Sternberg (Columbia)
1936 The Secret Agent
Alfred Hitchcock (Gaumont-British)
1938 Thank You, Mr. Moto
Norman Foster (20th Century Fox)
1941 The Maltese Falcon
John Huston (Warner Brothers)
1943 Casablanca
Michael Curtiz (Warner Brothers)
1944 The Mask of Dimitrios
Jean Negulesco (Warner Brothers)
1962 The Raven
Roger Corman (AIP)

Daphne Di Castri, film writer, is one of HSM's longtime subscribers. She has carefully researched this story. The photos are from her Peter Lorre collection.

Jess Hoaglin's

"Hollywood UPDATE"

MARJORIE BENNETT

From the stage and motion pictures to one of Hollywood's most sought-after TV pitch-women.

Had it not been for her older sister, Enid, Marjorie Bennett would never have come to America, or at least she had no desire to leave her home in Australia and all of her friends to come to Hollywood. "I was having entirely too much fun in school," Marjorie said, "and the thought of giving it all up did not appeal to me at the time."

Born in Perth, Australia, around the turn of the century, Marjorie's mother was left a widow and decided to move to Sydney with her small family where she opened a boarding house. While living in Sydney, Enid, 16, was already trying to be an actress, and was fortunate to land an engenue role in a play being presented by Fred Niblo and Josephine Cohan, a prominent acting team from America who were touring in Australia. When they completed their tour and returned to America they invited Enid to come along. With her mother's blessings she arrived in New York and soon was cast as an ingenue by Otis Skinner in his play, "Cock of the Walk." She toured with the play, came to Los Angeles and was later put into films by Thomas Ince.

Enid was unhappy and lonely in California and soon cabled for Marjorie to join her. Although Marjorie was reluctant to leave her home and friends, she eventually arrived in Hollywood and before too long a period was working as a stock actress in Ince's Studios in Culver City. Since Enid was fast becoming a top star she and Marjorie joined the young movie crowd and as tea dances were all the rage they often attended social affairs at the fashionable Alexandria Hotel in downtown Los Angeles.

"I met a young man at the Alexandria by the name of Rodolfo Guglielmi," said Marjorie, "and he made quite a fuss over me, but as it turned out he wasn't so much interested in me as he was Enid. However, we became good friends and he came to dinner at our home quite often. On one such occasion he was at our house when the phone rang and Mary Pickford called to invite Enid and I to a party she was giving that night. When I told her we had a guest she insisted we bring him along and she promptly sent her chauffeur to pick us up. Rodolfo was thrilled beyond words and being so handsome and gracious had no trouble endearing himself to Mary and her friends. Frances Marion, the playwright, was there, met Rodolfo and the rest is movieland history. Rudolph Valentino was soon on his way to the top."

As Hollywood film buffs are well aware, Fred Niblo became one of the great directors of motion pictures. He and Enid Bennett were married and for years lived in Beverly Hills on an estate known as Misty Mountain. After Niblo retired from directing he and Miss Bennett entertained many of the great Hollywood figures in their home.

After a year at Ince, Marjorie became weary of the rugged life of a stock player and was eager to try for the stage. She had a chance to appear in an Irving Berlin revue in New York but turned down the opportunity to return to Australia and work on the stage there for several years. While there she met Jascha Heifetz and they became good friends. When both of them eventually returned to Hollywood Marjorie told Jascha she would introduce him to a brilliant young actress by the name of Corinne Griffith, but he seemed more fascinated by another young actress sitting across the table from him. He lost no time in getting acquainted with her and soon after he and the young lady, Florence Vidor, were married.

Marjorie was appearing in an ill-fated revue at the Forum Theatre in Los Angeles when she received a phone call from her friend, Charlie Chaplin, wanting her to come to his studio immediately. "I grabbed a Yellow Cab; in those days it was easy to do," said Marjorie, "and rushed to the studio. He wanted me to read for a part in 'Limelight,' handed me a script and no sooner did I get back to rehearsals at the Forum than he called and told me I had the part."

Marjorie enjoyed working with Chaplin and as a result of his help and understanding on the set she won an Academy Award nomination for the role of the landlady in that film.

Marjorie's motion picture credits are many, including "Four for Texas," "Monsieur Verdoux" and one of her most memorable roles, that of Victor Buono's outrageous mother in "Whatever Happened to Baby Jane?" Unfortunately, when this film is shown on television, as it is quite often, Marjorie's role has been cut. Her television career has been equally impressive with roles on the Eve Arden Show, two years with "Dobie Gillis" and three years each on "December Bride" and "The Bob Cummings Show." Of recent Marjorie has become more familiar to television watchers as she keeps popping up in comemrcials as well as featured roles in many of the new series.

Since the death of her husband, William Cady, Jr., scion of a Louisiana lumber company, several years ago, Marjorie has maintained her charming home in one of the older but historical sections of Los Angeles and enjoys her flower garden, her pets and the many friends and neighbors who all adore her. ★

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HOLLYWOOD CHRISTMAS PARADE 50th

By Larry C. Harman

For the Hollywood Christmas Parade, glamour and glitter mean gold this year as the event celebrates its 50th journey down the streets of Hollywood. Sunday night from 6 to 8 p.m. on November 29, the entertainment capital of the world will be alive with nearly one million spectators as over 100 celebrities, floats, bands and equestrian units join for their traditional holiday greeting to one and all

The color guard steps out at 6:00 p.m. sharp for the two-hour cavalcade, but Sunset and Hollywood Boulevards near viewing capacity by 4:30 p.m. as Hollywood marks the beginning of the holiday season for all the world to see. The golden greeting is shared world-wide, televised live by KTLA and KTTV, distributed nationally to more than 85% of the country by Golden West Television and presented as a Christmas Day Special in 88 foreign countries by Armed Forces Television.

The Parade has grown to be the largest annual event in the City of Los Angeles and the second biggest parade in the country, but it wasn't always so. The first parade, in 1928, was a single entry . . . a reindeer drawn sleigh carrying Santa Claus down "Santa Claus Lane," a festively decorated Hollywood Boulevard. Jeanette Loff, a Pathe player, was the first celebrity to join Santa in his greeting on behalf of the Retail Merchants Bureau of Hollywood.

By 1932, the one-sleigh act was replaced by a real parade. Santa was there, of course, now riding on a truck drawn float of a sleigh and model reindeer flying over a model village. Film stars Gloria Stuart and Kent Taylor joined jolly old St. Nick and greeted crowds over a then novel public address system. They were joined by a color guard, drum and bugle corps and marchers from American Legion Post 43. The year also marked the addition of sixteen-foot-high illuminated metal Christmas trees, each of which weighted 750 lbs. Over the years actresses such as Patricia Ellis, Evelyn Venable, Bette Davis and Mary Pickford threw the switch to light the trees, officially commencing the parade.

1928, the first float in the parade featured **Jeanette Loff,** a Pathe Player and member of the Retail Merchants Bureau and Santa.

In **1979, Robert Wagner** and **Natalie Wood,** Grand Marshal's rode with Santa.

During the 1930s, such entertainment celebrities as Dorothy Lamour, Andy Devine, Tom Mix, George Burns and Gracie Allen, Fanny Brice, Bob Hope, Bing Crosby, Rudy Vallee, Wallace Berry, Monte Montana, Kent Taylor and Basil Rathbone joined in the celebration. During the war years, however, the parade was discontinued (1942-44) and the metal trees were donated to the war effort.

Record crowds lined the streets for the first peacetime parade. The following year, 1946, the parade was immortalized when Gene Autry (1980 Grand Marshal), rode his horse Champion down Santa Claus Lane. As he passed the throngs of excited children chanting "Here comes Santa Claus, here comes Santa Claus", he was inspired to write, along with Oakley Haldeman, one of the all-time hits of popular music: "Here Comes Santa Claus".

The parade continued to grow during the postwar years. What started as a local observance grew to a nationally-televised spectacle by the late 1970s. In 1978, 50,000 spectators had to be turned away from the parade route as nearly half-a-million people were already jammed onto Hollywood Boulevard. That year the parade was renamed "The Hollywood Christmas Parade". In 1979, the parade route was lengthened to 3.2 miles, to include Sunset Boulevard in anticipation of even greater crowds. The turnout was well anticipated: one million spectators lined the new parade route and helped make the Hollywood Christmas Parade second only to the Rose Parade in the number of viewers both along the route and around the world via television.

Only in Hollywood can a Christmas Party have a million guests, premiere night glamour, and Santa too. ★

FILM FAN QUIZ

by Stephen W. Anderson

1. What are the **screen names** of Rosetta Jacobs, Magdalen Ellis, and Josephine Goddard?
2. What is notable about the films **Bwana Devil, Fort Ti,** and **House of Wax?**
3. Who are the **Westmores?**
4. Flipping a coin was **the trademark** of what actor?
5. What was **Jean Harlow's** final film?
6. **Who said,** "They had faces then"?
7. What actress co-authored a play with **Sinclair Lewis?**
8. What actors directed the films **Lady in the Lake, Lisbon, Night of the Hunter,** and **None But the Brave?**
9. Who played the two servicewomen in **Here Come the Waves?**

Answers

1. Piper Laurie, Joan Loring, and Jody Lawrance.
2. They were among the first films to be lensed in 3-D.
3. Distinguished family of makeup men who worked for the major studios.
4. George Raft, who first did it in **Scarface** (1932).
5. **Saratoga** (1937) completed by stand-in Mary Dees.
6. Gloria Swanson in **Sunset Boulevard** (1950).
7. Fay Wray, the play was **Angela Is Twenty-Two** (1937), starred Sinclair Lewis himself, later Philip Merivale and Barry Sullivan. It had a short run, but served as basis for film **This Is the Life** (1944) with Donald O'Connor and Susanna Foster.
8. Robert Montgomery, Ray Milland, Charles Laughton, and Frank Sinatra, respectively.
9. Betty Hutton in a dual role.

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The Screen's Legendary Ladies

They're still here!

The golden era of films is gone. And so are most of the ladies who made it so glamorous. However, here are snapshots of some, still with us, who were so much a part of that bygone era. Some, like Dietrich and Shearer, are very ill at this writing. Others, like Young and Del Rio, remain healthy and beautiful.

In a future issue we'll run my snapshots of their counterparts—gone, but not forgotten. But for now, let's be thankful these ladies are still here.

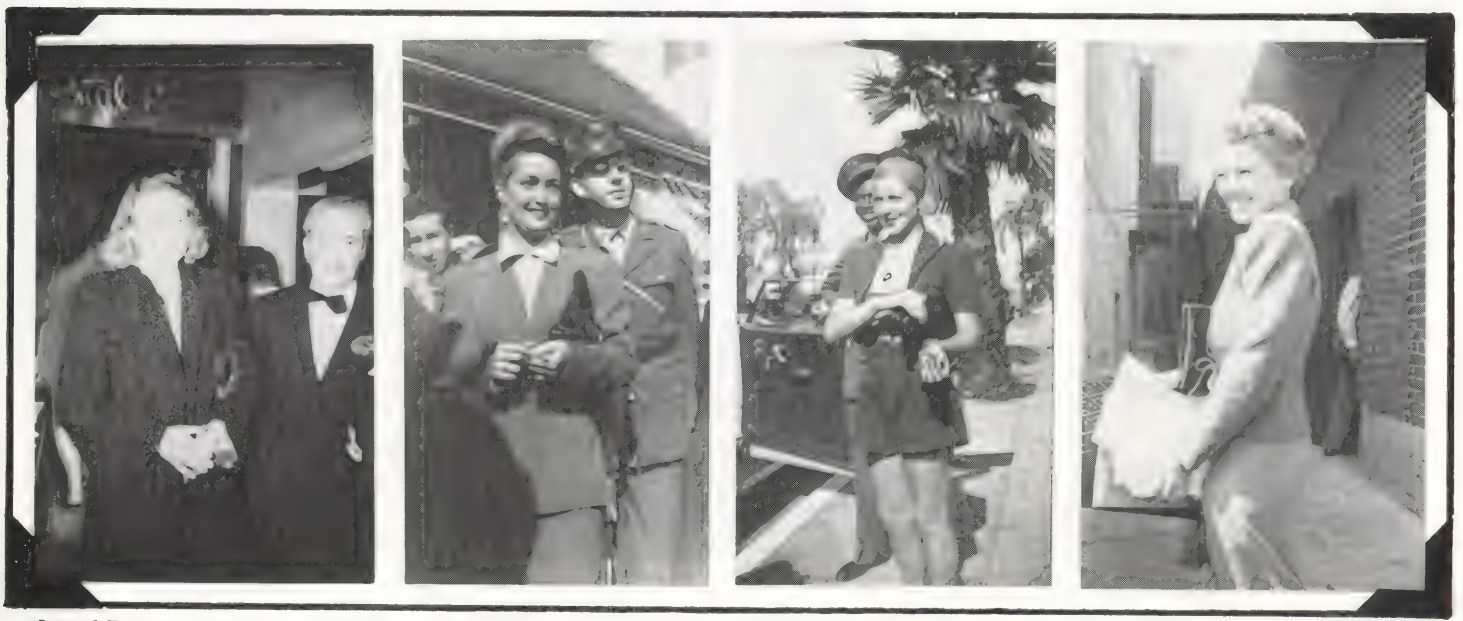
Joan Bennett

Hedy Lamarr **Jane Wyman** **Loretta Young** **Myrna Loy**

Joan Fontaine & Brian Aherne **Lucille Ball** **Paulette Goddard & Evelyn Keyes**

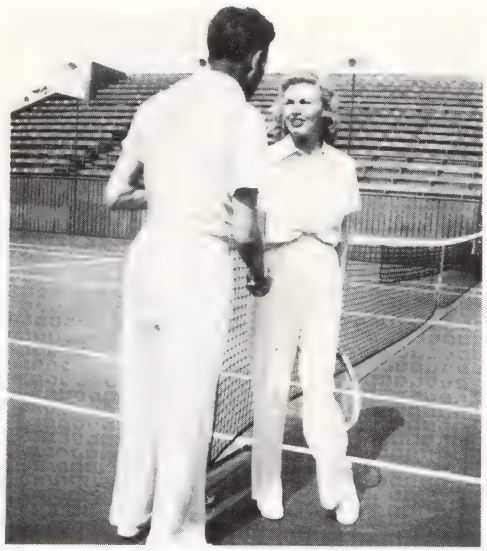
Mary Astor | Irene Dunne | Luise Rainer | Barbara Stanwyck | Jean Arthur & Cecil DeMille | Claudette Colbert

Doris Day | Madeleine Carroll | Gene Tierney | Olivia DeHavilland | Dolores Del Rio



Ingrid Bergman & Walter Wanger | Dorothy Lamour | Lana Turner | Janet Gaynor

Katharine Hepburn



Ginger Rogers

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Ida Lupino

Lauren Bacall

Grace Kelly

Elizabeth Taylor

Marlene Dietrich

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FROM TINSELTOWN TO TORRANCE: THE STORY OF ALDO RAY
The riches-to-rags tale of the '50s film star who's determined to make a comeback.

From Tinseltown to Torrance
The Story of Aldo Ray

by Bill Kelly

I was born 55 years ago in Pennsylvania. My family later moved to a wonderful little town called Crockett in the San Francisco Bay area. That's where I was raised. I had a normal childhood except for one thing: When I started school I spoke no English; the language spoken at home was Italian. I broke through this language barrier at the end of the fourth grade. From the fifth grade through high school I was always academically, athletically and leadership-wise, well within the top ten percent of my peers.

In 1944, rather than be drafted, I volunteered for the U.S. Navy. I was in the service for 23 months. One major conflict I participated in was the invasion of Okinawa. After my discharge, I entered UC Berkeley on the G.I. Bill. I arranged my schedule so I could work nights as a stevedore on the waterfront. I married my childhood sweetheart and decided I'd better start thinking about my future because I'd be graduating in June.

At 23, while still in school, I threw my hat in the ring for the office of constable of the 12th township of Contra Costa County. While I was campaigning for office, Columbia Pictures sent a group of men to San Francisco, looking for athletes for a football picture called *Saturday's Hero* starring John Derek and Donna Reed. Just for the hell of it, I went to the interview with one of my brothers. They asked me if there was something wrong with my voice. They wondered what I was doing there and asked me if I was sick or something. I said no, this was the way I'd always spoken. I had a cocky attitude — I knew I was going to win the election — so I refused to read the script.

Aldo Ray: *From his heyday as a Hollywood hotshot to present-day coffee king.*

I went back home, continued my campaign for the constabulary, and sure enough Columbia sent for me. I flew to Hollywood to test for the part with 300 other hopefuls. They kept sending guys home after their tests but I stayed there over three hours. Finally I said to myself, "Boy, I must stink." They said goodbye and drove me to the airport.

On election day I got a telegram from Columbia Pictures to report to work on June 6, 1950. I asked if I could report June 7 — I wanted to see the election results. "Fine," they said. "We'll be waiting for you at the Burbank Airport." Well, I won the primary election by a landslide. I was at the crossroads. I stayed up all night wondering what path to take. I owe what success I was to have in show business to a wise old judge named Jeff McNamara. I asked him what I should do, because I was constable and thought I would be in Congress the following year. He told me, "Aldo, if you live 100 lives, you'll never have an opportunity like this again." So I took his advice and I've never regretted it.

I did the picture and at the end of the summer they wanted to put me under a permanent contract. Everybody was getting $200 a week; we were under an option contract. They had the right to pick us up and say they owned us for the next nine months at $200 a week. Everybody wanted to get picked up except me, because I had won the election and couldn't care less. Columbia called me into this big plush office and said, "Aldo, we'd like you to stick around. We think you've got potential."

I said, "Listen, I'm a big fish in my little pond and I'm not gonna stay here and be a little fish in this big pond — goodbye!" When I went home, they couldn't believe it. They didn't give me a release, they gave me a leave of absence.

About a year later I was in my office when they called me and asked me to come to Hollywood to make a test. What the hell, I took a week off and flew down there. Tutored by George Cukor, the great director, I did a screen test with Jeff Donnell, who later became my second wife.

The day I returned to my job, they called me. They said, "Resign, Aldo. We're going to make a star out of you. We're going to put you opposite Judy Holliday." After talking to my friend the judge again, I went to the DA and quit. After I had broken in a new constable, I got rid of my first wife, nice as she was. I knew she couldn't cut the mustard, because after spending three months in Hollywood I knew what the mustard was like. I returned there fresh as a daisy and free as a bird.

The picture I did with Judy Holliday was *The Marrying Kind* — ironic, isn't it. From there I co-starred with Spencer Tracy and Katharine Hepburn in *Pat and Mike.* After a little rest I did *Let's Do It Again* with Ray Milland and Jane Wyman — I was working opposite Academy Award winners. They were my teachers. I was ordered by Harry Cohn never to take an acting lesson, which was fine with me.

Sadie Thompson came up, and during the picture I married Jeff Donnell. Things were going great for ol' Aldo. I couldn't believe all this was happening to me. Next I got second billing to Humphrey Bogart in *We're No Angels.*

I was under contract to Columbia and I knew all the wardrobe and makeup people. They were my friends, and they warned me, "Bogie likes to have a patsy on a picture and you're the logical one — the youngest and least professional." I hadn't been on the picture very long when, sure enough, one day we're doing a scene 17 takes. I was in the background and there were a lot of visitors on the set. When we're getting ready to do the 18th take, Bogie tears into me: "Why the hell don't you learn your crap before you work with the pros!" and, "Whatsa matter with you, you stupid punk?"

"Wait a minute," I said. "There's no way I could muck up this scene, and if you talk to me like that again I'll drive you through that goddamn concrete!"

I towered over him. He looked up at me and said, "Come with me, kid." He took me to his dressing room. I started rolling up my sleeves — I figured we were going to Fist City. Instead he poured two tumblers of scotch and said, "Buddies?"

"Of course," I said, and we chug-a-lugged. We got stoned every night after that during the entire picture.

After the Bogart film I starred in *Nightfall.* Anne Bancroft was my leading lady. I couldn't stand that woman. Brian Keith was my co-star — hell of a nice guy. One of my fondest memories is doing that picture. We shot it up in snow country. It was colder than a week-old corpse. We finished work and this little town had two places to wine and dine. Everybody kind of

ate together. Brian proceeded to get pretty high, and he's wandering around the motel and back and forth around the bar asking, "Anybody seen my coat?" He came around to the other end of the room, to the dining area, where Anne, the producer and I were sitting in a booth. "Anybody seen my coat?"

The producer, Ted Richmond, a hell of a funny guy, looked at him and said, "Brian, you probably drank it." We all laughed so damn hard I thought we'd bust a gut. Brian gave us a dirty look and staggered back to the motel.

The next morning he had a 6:30 call and had to come down this mountain and across this meadow. There was about two feet of snow. It was difficult to walk, and he was supposed to be chasing me. It was a long-distance shot so they were using my double. I got there about 8:30. They were finishing the scene and coming back across the meadow to where the camera was. Ol' Brian, he was huffin' and puffin' with his hangover from the night before.

Well, he's madder than a wet hen. He walks over to Ted Richmond and says, "I don't know why I had to get up so damn early — you could have used an orangutan for that shot and nobody would've known the difference."

"Yeah," Richmond says, "but an orangutan costs too much."

We made that picture for a subsidiary company of Columbia owned by Tyrone Power. He sent me a telegram from Spain that said, "Aldo, I hope this is a successful adventure." I was in Australia filming *Four Desperate Men* when he died. I was heartbroken.

The '50s were fabulous for me. I was averaging two and a half pictures a year — all good, big films. We filmed *Men in War* on Joel McCrea's ranch because we needed a place where we could shoot 360 degrees without seeing anything modern. I liked that picture, but *The Naked and the Dead* is my favorite war film. *Battle Cry* was the most popular of them all, but to me, it was a love story.

Robert Ryan, my co-star in *Men in War,* and I became great pals. Wonderful man. I thought he gave the greatest performance of his life in *God's Little Acre.* I was shocked when he wasn't nominated for an Academy Award. *God's Little Acre* — look what's happened to those people. We had Jack Lord, Vic Morrow, Bob Ryan, Tina Louise — Michael Landon played the albino. They all went on to make millions, mostly in TV.

There are millions to be made in TV, but I'm glad I didn't get a show, because my last wife would have gotten it all. I started to do a series in 1967. I had everything ready to go to Mexico City. Then there was a big stink about too much violence on TV, which is a lot of hogwash. The series was cancelled and I was paid off. Right after that TV violence got ten times worse.

I've done a lot of pictures that have not been successful, some overseas, but if you do a good picture it carries you for ten years. Depending on how you behave, you can make a lifetime thing out of it. But I didn't always behave.

I would have liked to have done *Patton.* I don't think I or anyone else could have done the job George C. Scott did, but I would have loved to have tried that one. There are a lot of roles I think I could have done. There were actors doing roles that I knew I could have done better. I didn't get the parts because, well, I was Peck's Bad Boy for a while. Some even thought I was a bastard, I guess.

My second marriage ended in 1954. I had six fantastic years as a bachelor in Hollywood. Boy, did I swing. Then I got married in 1960 to my third wife, Joanna, who gave me two sons, Paul and Eric, now 17 and 15. Joanna and I had a sensational romance in late 1959. It made headlines around the world, especially in Great Britain. Her father was honorary physician to the Queen. The headlines read: "General Refuses to Let Daughter Visit Aldo Ray."

It became an international thing. The state department wouldn't let her come over; they said I was taking her to America for immoral purposes. The day after I called my congressman, Joanna got a visa. We married soon after she came to California and turned 21. We've been divorced now for 15 years and neither of us ever remarried.

I've made mistakes, offhand, three of them — I got married three times. You know, when you get married it's supposed to be for keeps, at least I thought so. But none of them worked out. Probably it was my fault, but I don't see how.

Although the last wife got everything I had, she threw away the golden goose. I was a millionaire. Now she is broke and I am broke. When she divorced me she blew it all. She said I was drinking too much. Hell, I was drinking ten times more when she met me. I'll never forgive her for not saving a nickel for the kids.

But the first year we were married I knew it wouldn't work. I gave her a nice present for our first Christmas — a one-way ticket to England. She tore it up. If she had gone, that would have been the end of that. I'll never forget sitting down with Scotch tape and putting that ticket back together again so I could get my refund. And now neither of us has anything — except I have two beautiful sons that I watch out for. My main aim in life is to see they get their education and to help them make great lives for themselves.

Now people say to me, "What happened to you Aldo? You had the world by the ass . . . You were a big star, a millionaire, then you hit the skids, became a drunk. Lost everything." Well, it really blew me away when my last wife divorced me. My sons were little then. When the divorce papers came I wasn't forewarned or anything. After that, my whole career skidded. I had the great '50s, then the so-so '60s. My restitution was when I did *Green Berets* with John Wayne in '68. John and I weren't exactly what you'd call great pals. One day he says to me, "Now I want you to do the scene like this."

I said, "No, I won't, John." I never called him Duke. I said, "John, that's the way *you* might do the scene but that's not the way I'm gonna do it. You do it that way and I'll do it Aldo Ray's way."

He fumed. "I'm tellin' you the right way to do it!" he screamed. "I've been in this business 40 years and I know the right way."

I said, "John, you may have been in this business 40 years, but you haven't learned a goddamn thing!" He looked at me and walked away. He hardly ever spoke to me again.

The '70s were disastrous, but now here we are in the '80s and I think I will have a complete turnaround. The '80s are going to be like my '50s. I've quit drinking — been on the wagon for several months, and I've had a couple of movie offers I'm kicking around. I feel great. Everywhere I go people still remember me, thanks to TV and my old films. I still think I have a great career ahead of me.

I live in Torrance now. I've been taking the bus for nearly three years and because of it, I've been able to create an estate for my sons. They both have enough money to buy cars — the oldest just bought his. I have a lot of coins collected for the future and I have insurance policies — cash value policies. Every penny I put in there, I know will come back. I have plate collections and stocks for my kids. That's all there is now — my kids. That's all I live for.

I meet a lot of interesting people on the bus. You know, people ask me, "What acting school should I go to?" I tell them, "Go to the acting school of life." The man on the street is your greatest teacher, not the schoolroom. Be observant of people from the high to the low. I feel as at home with a skid row bum as I do with royalty in England. You learn from everybody.

In my 29 years as an actor I've had more experience, more exposure and more adventure than all 10,000 of the people from my hometown put together. You couldn't buy what I've had. So I'm not sorry I went into acting and gave up politics. I wined and dined with kings and queen. Wherever I go in the world I'm accepted and I've never been impressed with people. I'm not in awe of anybody.

Who is Aldo Ray? Aldo Ray is a very gentle, home-loving guy who just wants to be a family man. I'm not the kind who goes around raising hell. I've learned one thing in this movie business: if you have a thousand friends, you've not one to spare. But if you've made one enemy, you'll meet him everywhere.

I'm a loner. When I'm with people, I enjoy their company and don't shy away from them, yet I'd rather be alone. I really love and appreciate my fans. I just want my fans, friends and my kids to have faith in me. I'll be on top again.

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Ward Harrison's got the last queen of Egypt's toiletries. He's got Spike Jone's smoking guitar and clarinet. He's got Glenn Ford's mom's medallion from "This Is Your Life."

He's got a picture of Rod Stewart in drag and one of Candice Bergen in bed — disrobed. He's even got Monty Clift's robe.

Harrison's got Debby Boone's wedding doves and a letter from Crown Prince Reza of Iran to Natalie Wood, saying thanks for an enjoyable lunch.

When Sarah and Glen Campbell split, Sarah threw out Glen's stuff. And Harrison's got that. In the '30s, Douglas Fairbanks Jr. drew a picture of his wife, Joan Crawford. Harrison's got it.

He's got Paul Newman's racing helmet and Gregory Peck's bowling trophy. Burt Reynolds' cowboys-and-Indians Christmas cards. Finger paintings by Diana Ross' kids.

Best of all, he's got a note from Lucille Ball to herself: "Wash hair & fix hair case for travel/keys to Frank/dog food with me!"

That Lucy, I love her.

Debby Boone keeps a neat dumpster. But it's full of religious stuff. That and a bunch of I-love-you-Mommy-and-Daddy business. Who needs it?

Ahhh, but Jimmy Stewart. There's a gent who knows how to keep a trash can. Class. It's so neat it's an invitation to a trash picker.

Two moving trucks, two trailers and Harrison's van carried the fruits of Beverly Hills' alleys last month to 1019 Bardstown Rd., Louisville, Kentucky.

Three storerooms and a showroom hold his tresures. His 2-week-old shop, hidden in a row of aging Louisville storefronts, is called Hollywood.

In one of the crowded storerooms, the stacked boxes tower over Harrison. bearing labels like "R. Russell & Q. of Egypt" and "Day & Douglas," the crates hold the history of the entertainment industry.

It's a history the participants tried to cast off.

Harrison wouldn't let them.

The Anchorage resident shows a visitor a box of Christmas cards that stars have sent to stars. After the first dozen, the visitor's got the point. Harrison keeps flipping through them — lost in the past.

Out front in the dark showroom hangs vintage clothing. Until he decides which of the memorabilia he can bear to part with, Harrison is just selling old clothes.

Unlike the memorabilia, the clothing didn't come out of Beverly Hills trash cans, but from Hollywood auctions and estate sales.

Between customers, Patchy, a dog that was part of the Santa Monica-to-Louisville caravan, keeps him company.

Late '30s, early '40s — little Ward was quite a dreamer. Used to gravitate to any place in Louisville with stairs. Always had a little girlfriend to play Ginger to his Fred. Production numbers on the pavement.

He was obsessed by the movies. Spent his school years with eyes glued to the silver screen, feet glued to the gooey floor.

In 1949, a 13-year-old Ward went to Los Angeles for a two-week vacation. When he got back in Louisville, he told his chums at Eastern Junior High that he'd been an extra in a Rita Hayworth film, "The Lady From Shanghai." Told them it was a working vacation.

The school paper picked it up: WARDER HARRISON IN MOVIES.

The teacher even asked him to stand at the front of the room and tell the class about his amazing experience.

It was too late to come clean. So he told them: Well, I'm in it but you won't be able to tell it's me 'cause they made me up like a Chinese boy.

He carried through with that fable for the rest of his school years.

Harrison, at 19, left Lousiville for the Air Force. His parents, Clarence and Mildred, moved — to Southern California.

At the end of his four-year stint, he followed them.

Mid-'50s California — the new frontier for a new middle class, the promised land. Stucco houses the color of Pepto Bismol — two palms in back, big concrete urns standing sentry at white-washed, three-step entryways. Nothing down, 90 days same as cash.

When the 90 days became 120, Harrison would be at the door.

He was a bill collector and hated it. Quit three times in eight years.

When he quit for good, Harrison was in his early 30s. Prospective employers told him he was too old to train for a new job. In Southern California, the land of the young and the beautiful.

On the skids, Ward Harrison started peddling antiques.

When the pink began peeling from the stucco, urban renewal came to Santa Monica.

Urban renewal turned Harrison's fortunes around. A field day. people

would just pick up and leave, and leave everything. Sometimes Ward would find the breakfast dishes still on the table.

Some of these people had choice antiques — and left them behind for junk.

Harrison, always the preservationist, would rescue the antiques from the deserted houses.

Profits can only pick up when you don't have to pay a wholesaler.

Harrison takes a fateful shortcut down a Beverly Hills alley.

Through the windshield he sees some interesting stuff piled by Cher's trash can. He stops and throws it in the car.

Now he has a monkey on his back.

The trips to the alleys become more frequent. Harrison buys a "Homes of the Stars" map, so he can devise a route.

He's in business. The good stuff goes in the van; the trash stays in the can.

Every Tuesday and Thursday he gets up at 5. Gotta beat the trash men; they don't know history from banana peels.

The route grows: He finds a letter from, say, Liz Taylor in Gene Kelley's trash. If Liz remembered to include her return address, he's got a new stop to make on pickup days.

It's illegal to pick trash in Beverly Hills. But a $25 fine — what's that when the rewards are so great?

Debbie Reynolds just loves to collect movie memorabilia. She's still in awe of her peers.

There she is in Harrison's apartment, running around like a schoolgirl trying on celebrities' castoff hats, playing dressup. This goes on for three hours.

In '78 and '79, Debbie did her Chrismas shopping at Ward's.

Actor Wendell Corey died in 1968 after a Broadway, film and television career spanning three decades. He was 54.

Sometimes these Beverly Hills families go crazy, throwing out all of a guy's stuff when he dies.

Corey's bereaved graddaughter, Linda Lane, drives up while Harrison is rescuing the actor's belongings from the trash men.

Pretty soon they're collaborating on a screenplay, the story of a colorful trash picker.

Harrison has great expectations as a writer. The screenplay's in its fourth revision, and he's three chapters into a book: "Diary of a Beverly Hills Trash Picker."

Down the road, he wants to do a book on the off-the-wall fan mail stars receive. Another book might be about celebrities' Christmas cards.

He doesn't expect overnight success. Hollywood studios rejected

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Midway—Universal's Salute to the Bicentennial—cover & story—many photos from the film. Charlton Heston—personal interview. Fabulous Duncan Sisters.

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Mary Pickford—America's Sweetheart. Alfred Hitchcock, The Master of Movie Suspense. Inger Stevens, Saint or Sinner? Beloved Stars of "Golden Days of Radio."

AUGUST 1976—Vol. 10, No. 10
Ginger Rogers—cover/story—Hall of Fame. Rare Candid Camera Stars (unpublished) Scrapbook. New Baja Movietown. Nigel Bruce Interview—New Dr. Watson. Telly Savalas, Alexis Smith, Craig Reynolds.

SEPTEMBER 1976—Vol. 10, No. 11
Stephen Boyd & Sophia Loren in 1964's "Fall of the Roman Empire"—cover. Stephen Boyd Interview. Story on "Evil in Deep" Diana Dors.

OCTOBER 1976—Vol. 10, No. 12
"The Amazing Dobermans"—***Fred Astaire, Barbara Eden, James Franciscus***—cover & story. Ann Harding Interview. Dale Robertson, Balloon Enthusiast. Series/Early-Days of Publicity.
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Carol Lynley & Gary Lockwood. Where to Get Free TV Tickets. Star's Lips & Other Collections. When the Movies Began to Speak—1927. 25th Anniversary, *The King & I.*

Continued

DECEMBER 1976—Vol. 11, No. 2
Golden Films—1977 Festival of Hits. Unpublished photos of famous couples & stars of '30s & '50s/Scrapbook series. Authentic Lip-prints of Stars Quiz. Hollywood Honors Crosby, Hope & Dorothy Lamour.

FEBRUARY 1977—Vol. 11, No. 3
Liza Minnelli—Cover. Barbara La Marr, James Dean and Sal Mineo. Queen of the Dog Sleds. Nell Shipman.

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Joan Crawford Tribute—Collector's Photos from Her 50-Year Career/cover. "I Remember"—Jack Oakie. Crawford Museum. Artistry of the Young Animators. Academy's Student Film Awards. Allyn Joslyn. Jan Clayton.

SEPTEMBER 1977—Vol. 11, No. 10
Dolores Del Rio—Exotic Latin Star/cover. Collectors, photos. Hollywood's Latin Beauties. Douglas Fairbanks, Man of the World, photos. Mervyn LeRoy on *Quo Vadis.* Merton of the Movies. Exclusive Photos of Shirley Temple receiving Ruby Award.

OCTOBER 1977—Vol. 11, No. 10
Elvis Presley tribute/cover, many unpublished photos. Souvenir issue. Jayne Mansfield's Movie Star Years.

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Jeanette MacDonald & Nelson Eddy/cover—America's favorite singing stars. Photo gallery. Opera Divas of MGM. Gia Scala's True Life Story. Andrews Sisters on Tour & more

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Great Western Heroes Edition. Filmdom's top cowboy stars . . . ***John Wayne***—cover, America's shooting star, Cowgirls, ". . .Meanwhile Back at the Ranch," Saddle Burning Saturdays, Rare Candid Unpublished Cowboy Photos, Cowboys Hall of Fame, Roy Rogers and Dale Evans Museum, etc. A must for every collector.

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Fabulous Rita Hayworth/cover. Thalian tribute, photos from her career, Famous Gilda page poster. Pistol-packing Eastwood and Bronson. Danish Film Institute. Janet Blair Interview. Veda Ann Borg. The Lone Ranger, etc.

MARCH 1978—Vol. 12, No. 2
Mae West Sextette Exclusive Photo Collection, Personal interview, Mae reveals glamour secrets, leading men, her life and beliefs. "Texas Detour," Patrick Wayne.

APRIL 1978—Vol. 12, No. 3
The Gorgeous Lana Turner/cover. Her new career, Lana's untold story by her stand-in. Photo gallery. AFI Honors Henry Fonda. Stars & Their Stand-Ins. Great Vamps of All Times. That Was Coop (Gary Cooper). Unusual Facts About Academy Awards. Filmoteca, Spain's Bullfight Filmmaker. Filmex 1978.
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The Great Garbo/cover. Photos & features by Harriet Parsons. The Time I Saw Garbo . . . Jack Oakie. 1978 Update on Garbo. Lee Graham. Cover photo a rare collector's item. Neil Simon tribute. Movieland Guide, 16-page '78 update on where to go, what to do, etc. Maps—Hollywood Landmarks, Free TV Tickets & more.
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HSM's Science Fiction Special Edition. "Star Trek—The Movie." Meteor, new film thriller. Star Wars Sequel: "The Empire Strikes Back." Exclusive interviews, "The Greats of Science Fiction George Pal, Frank Van De Vere, Gene Warren." Movie Masterpieces of Science Fiction. Collector's photo gallery of films that made history. Sci-Fi Academy Awards. "Star Wars." "Encounters of the Third Kind." Casual Con-Sci-Fi Convention.

AUGUST 1978—Vol. 12, No. 6
Alan Ladd & His Legacy/cover. Photos & stories. Keyhole Portraits Ladd, Veronica Lake. Madeleine Carroll, Recluse in Spain. Queen of the Fans. David Niven's 89th Film. Patricia Morrison career/interview.

SEPTEMBER 1978—Vol. 12, No. 7
"The Comedians"/mural from old Pantages Theatre, Hollywood. All the great comedians—Chaplin, Laurel & Hardy, Buster Keaton, Ben Turpin, Hope, etc. Treasury of hard to find photos.

OCTOBER 1978—Vol. 12, No. 8
Jack Oakie Tribute to a great performer and comedian. 32-page souvenir edition presented as souvenir at Pickfair. Stories by Jack's friends. Hal Kanter, Seymour Jacobs, Alice Faye, Dale Olson, Charles Parker, Lee Graham. Rosemary Awards for Silent Stars. Moviereel. Disney's Top Animators

NOVEMBER 1978—Vol. 12, No. 9
The Hollywood Rebels, ***Montgomery Clift-Liz Taylor***/cover. Excerpts & stories from autobiographies. Brando interview & Cauliflower Alley Heroes. Lana Turner Interview. The New "Bs." James Whitmore.

DECEMBER 1978—Vol. 12, No. 10
Shirley Temple. Her films, her fan club. Storybook Photo Memories. Movie Moppets of Yesteryear. Marie Dressler. Frances Drake. Pat Buttram. ANTA Astaire Awards. Ultimate Movie Quiz.

FEBRUARY 1979—Vol. 12, No. 11
The eternal ***Marlene Dietrich.*** Kim Novak—Collectors Photos. Frank Capra, Director Series. Judy Garland Auction Memorabilia. Golden Era of Radio & TV. Edward G. Robinson Collection. The Thalians & more.

MARCH 1979—Vol. 12, No. 12
Judy Garland. Judy's No. 1 Fan. An Affectionate Portfolio. Judy's Photos. "That Elusive Rainbow." The Singing Star Greats, Souvenir Collection. Those Singing, Dancing Ladies—Unpubiished Candids. The Jerry Lewis Story. Enchanting Alice Faye. Carmen Miranda Museum. Hattie McDaniel—"More Than a Mammy."
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APRIL 1979—Vol. 13, No. 1
Cary Grant & Ingrid Bergman, Personal Interviews. James Cain, Writer-Director Series. Hattie McDaniel, Oscar Winner. British Movie Card Collection. Pickfair Party. Golden Globe Awards.

MAY 1979—Vol. 13, No. 2
Katharine Hepburn & Spencer Tracy, A Quarter Century of Togetherness. A Visit With William Powell. Loy. & Powell—Then & Now. Hollywood's Great Romantic Teams. Eleanor Parker—Above & Beyond. Golden Era Radio & TV—Pictorial.

JUNE 1979—Vol. 13, No. 3
Humphrey Bogart & Lauren Bacall. The Bogie Cult. Excerpts, Bacall's new book, "By Myself." The Warner Stars—50 Years. Fate Warner Actresses. Kay Francis. Ann Sheridan. Shirley Temple Today. Warner USC Tribute. Summer Preview—So. Calif. Amusement Attractions.

AUGUST 1979—Vol. 13, No. 4
Tyrone Power. The Secret Life of Tyrone, A Dedicated Artist. Gina Lolobrigida's 2nd Career. Groucho —"I Must Be Going." Sophia Loren—Life and Loves review. Mary Pickford Memorabilia. Lillian Gish Honored. Kendall's Movie-Script Life. Hanover St. Bash. Story of Evelyn Keyes. John Wayne Tribute.

SEPTEMBER 1979—Vol. 13, No. 5
Sinatra & Gene Kelly. The legendary Song & Dance Men. Born to Dance Memory Portfolio. Ann Miller—"I Danced with Astaire." Out of the Chorus Line. Scrapbook Unpublished Photos '30s & '40s (Song and Dance Men). My Fair Lady (Audrey Hepburn) Returns to Screen. Portraits—Chevalier, Dick Powell. Early Musical Gems. Historic Theatre Renaissance.

OCTOBER 1979
Vol. 13, No. 6
Ava Gardner - beauty in exile. Her own Carolina museum, yesterday & today photos, James Mason, Frank Capra Jr., Van Johnson-the good old days are today, Rod Taylor, Jodi Gilbert, Angela Greene, Dick Foran, Starring Power, Massey, Flynn, Sanders, TV and Radios Golden era photos, biogs.

NOVEMBER 1979 Vol. 13, No. 7
MGM "More stars than there are in heaven" also 40th Anniversary ***Wizard of Oz collectors special,*** The Wizardary of Oz, Judy's Journey to Oz, loaded with photos. MGM Movie Classics, rare stills. The MGM Look, MGM Girls, "Goodbye Nostalgia" Powell, Reynolds, Cyd Charisse, Ann Miller, and Van Johnson's love affair with the fans, Jean Harlow, James Stewart, Robert Taylor, Robert Montomgery.

DECEMBER 1979 Vol. 13, No. 8
Deanna Durbin Holiday cover, the star who traded fame for obscurity, Yesterdays Teenagers & photos, Holiday Memories pictorial, Britain's favorites, Bebe Daniels and Ben Lyon, Joan Blondell remembers, Rita Quigley, Jean Seberg, a restless heart, Stars and their pets, oldtime photos, The Thalians party, Tony Curtis, "the sweet smell of success," Last hurrah for Gracie Fields.

FEBRUARY 1980 Vol. 13, No. 9
Laurence Olivier & Vivien Leigh cover, features, photos. Marilyn Monroe's amazing twin, Jane Powell, Queen of Roadshows, Jeanne Crain's $30,000 collection, Collectors Guide & Movie Clip collection, Zooful of Animals (famous animal stars) Films Hedy Lamarr, Selena Royale, Rocky Horror Cult Show. Cinema Chat-50 yrs. ago.

MARCH 1980 Volume 13, No 10.
Errol Flynn, the Swashbuckler, career photos, Lost Horizons returns-SRO, Joseph Cotten, Lex Barker, Hermione Gingold, Golden Globe Awards, King of the B's—Cowboy stars, Heroines of the Sagebrush — Cowgirl stars, Collecting section/ Posters, etc. Sally Rand, Stars and their Pets.

APRIL 1980 Volume 13, No. 11
Rock Hudson, Doris Day classic love scene cover, Rock-The American Hero, Doris Day, The Sunshine Girl/photos. Marvelous Myrna Loy, Great Hollywood Love Scenes/famous star photos, Collecting Books, Press Books, Magazines, Guide Leading ladies silent screen, Jetta Goudal's Rosemary Award, Lillian Gish, Anne Jeffreys, HSM at Cannes Festival.

MAY 1980 Vol. 13, No. 12
Lana Turner, Marilyn Monroe, Betty Grable & Mae West — four gorgeous blondes. A tribute to Hollywood's blondes. Lana Turner her life, loves. Why blondes have more fun in Hollywood. AFI Tribute to James Stewart/photos. Decline fall of love goddess! Classic comic book collectors, etc. Raymond Burr Collection, Hollywood Classic Love Scenes. Claire Trevor, Penny Singleton.

JUNE 1980 Volume 14, No. 1
Liza Minnelli "Cabaret" cover. What happened to Liza's movie career? Steve McQueen, Super Star, Cornell Wilde Story, Shirley Temple & Errol Flynn collector stories, Movie History section: When titles explained everything. Silents to talkies, How star system was built, Rare photos Thirties, Hollywood Memorial Park where early stars rest.

AUGUST 1980 Vol. 14, No. 2
Susan Hayward Special Tribute, The Rebellious Redhead, A Star's Star, "The Lost Moment" — "I'll Cry Tomorrow", Montage photos Susan . . . Legend of Lone Ranger, Victor Mature, Alec Guiness, Mary McCarty, Lillian Roth, Hildergarde, Marion Davies Museum, Collections section, — Debbie Reynolds, HSM's are valuable, etc.

SEPTEMBER 1980 Vol. 14, No. 3
Gary Cooper — The man who was eternal "Coop". Biographs, Deborah Kerr, Bea Lillie interviews, Jean Peters, the reluctant star, DeWitt Bodeen, writer series, Neil Hamilton Today, Sinatra Benefit, Barbara Britton, Jon Hall, Movie Collecting — Radio Program Addict, Movie Star Dolls & more.

OCTOBER 1980 Vol. 14, No. 4
SOPHIA LOREN. That fabulous face. Comments on co-stars, photos from TV show, 3 pages famous pin-up stars, Sugar Babies in Hollywood, David Niven, Hollywood's Forgotten Daughters, Film Fan Quiz, Films of June Haver, Darla Hood, Gale Robbins, Collection's Section. "Scarlett Fever," Movie Museum, Value of Memorabilia.

NOVEMBER 1980 Vol. 14, No. 5
Special tribute to Barbara Stanwyck. Rare interview. Silver-haired glamour girl's portrait gallery of memorable performances.

DECEMBER 1980 Vol. 14, No. 6
Holiday cover of 20 stars in full color. Hollywood, givingest town in USA. Priceless Holiday pictorial memories. Famous Holiday Magazine covers of years gone by. Stars collections and cards. Salute to Lena Horne . . . Gene Tierney, star re-born . . . Rosemary DeCamp. Collection stories. Collector's section.

FEBRUARY 1981 Vol. 14, No. 7
4 STAR COVER: Kim Novak, Liz Taylor, Hedy LaMarr and Katharine Hepburn, Kim's Double Life/Interview. Hepburn interview. Pictorial "The Mirror Crack'd." Hedy LaMarr — the Heavenly Body, George Cukor, Iris Meredith, Davenport, Palace of Dreams, Collector features-George Montgomery, Audie Murphy and more.

MARCH 1981 Vol. 14, No. 8
RONALD REAGAN COVER: the actor who became President. Collector photos from his and Nancy Davis' film careers. Alexis Smith, the girl who has it altogether. Versatile Eve Arden, Nancy Carroll portrait, Eleanor Powell remembers, The Bewitching Ms. Turner (Lana), Finch, Bloody Finch, Tribute to Mae West, Rosemary La Planche, Unique Movie Collectibles.
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APRIL 1981 Vol. 14, No. 9
MARIA MONTEZ cover, feature, queen technicolor features, Lex Barker, King of the Jungle, photos. Donna Reed, an Oscar didn't help, Ruth Warrick, Lori Nelson, Chester Morris, Kathleen Burke, Kay Medford, Stars Culinary talents, 38th Golden Globe Awards.

MAY 1981 Vol. 14, No. 10
Roy Rogers & Dale Evans cover. Souvenir edition "Corral of Western Stars", Roy Rogers & Dale Evans Museums, photos, Famous Movie Horses, John Wayne great Western hero, best films, Heroines of the West, Famous Western Classics.

JUNE 1981 Vol. 14, No.11
Paul Newman cover and feature, Maureen O'Hara, fighting Redhead, Estelle Winwood, 98 years young, Lifetime memorabilia Patsy Kelly, Landmark-Theatre of the Stars, The Earl Carroll girls re-union, Warners Unholy Three.

August 1981 Vol. 14, No. 11
Lucille Ball cover, Ms. Ball of the movies, urbane Rex Harrison, Maureen O'Sullivan, Mama O'Mia, Clara Bow the "it" girl, Margaret Lindsay, Bill Williams, Terry Moore, Wanda Hendrix, Films on Record, MGM originals, Collector's Societies guide. Casual photos stars.

September 1981 Vol. 15, No.1
Henry & Jane Fonda cover, personal interviews, photos. Grace Kelly, the Lady had class, Angela Lansbury today, Old Rarities—photo finds, Mona Freeman, Directors series, Hollywood's Fishiest leading men, World's most sought-after photo—Betty Grable, Collectors, Reagan signs poster three times. Casual photos stars.

CORRECTION: Due to a typographical error, Vol. 13, No. 10 is the Errol Flynn cover issue. Vol. 13, No. 11, Doris Day and Rock Hudson cover, Vol. 13, No. 12, Lana Turner, Marilyn Monroe, Betty Grable & Mae West cover.

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HOLLYWOOD HISTORY

Continued

scripts based on Margaret Mitchell's "Gone With the Wind" about 35 times.

The Jekyll-and-Hyde angle intrigues Harrison. Here he is, rummaging through celebrities' coffee grounds and empty fifths in the morning, and hobnobbing with them at night.

His socialite girlfriend gives him entry to the top rung of Beverly Hills. Dinners, cocktail parties, the whole schmeer.

But he never feels that his morning pursuit is an intrusion on the stars' privacy. This stuff can't go to the city dump; it has to be preserved.

His pack-rat racket has become a duty. And that's when it starts getting to him.

He's driven to make his route, even when he has a hangover. It's getting out of hand — he has three garages in Santa Monica to hold his bounty.

Harrison went to a Hollywood newsstand and picked up a copy of *The Courier-Journal.*

Thumbing through the classifieds, he couldn't believe the way they were giving away real estate back home. Why, a little two-bedroom, one-bath place in his Santa Monica neighborhood had just sold for $320,000.

Prices were getting insane. He had inherited $60,000 when his mother died, but it wasn't enough for even a down payment.

Harrison followed up on some of the properties listed in the hometown paper. He ended up buying the building on Bardstown Road that houses Sac's Food Avenue. Paid cash.

With the rent from the restaurant ensuring a steady income, Ward Harrison came home again.

—Mike Huber

A Letter & Story from Ward

I am a subscriber to your fabulous magazine called "Hollywood Studio Magazine." My former address was: 1525 Montana #3, Santa Monica, Calif. 90403 - will you please make note of my new address.

Also I am enclosing an article which was recently run in our local newspaper. The article is quite explanatory, however, it fails to mention that I have also found 100's of letters from one celebrity to another. For instance: Patsy Cline to Gene Kelley, Ginger Rogers to Jimmy Stewart, Debbie Reynolds to Lucille Ball - and one of my favorites - President Jimmy Carter to Debbie Boone. Of course it goes on and on to include just about everyone who was or is in the entertainment field.

I thought perhaps you would like to do an article on me. After all we have something in common - my shop is called "Hollywood" and I have your magazine on display. Ward Harrision

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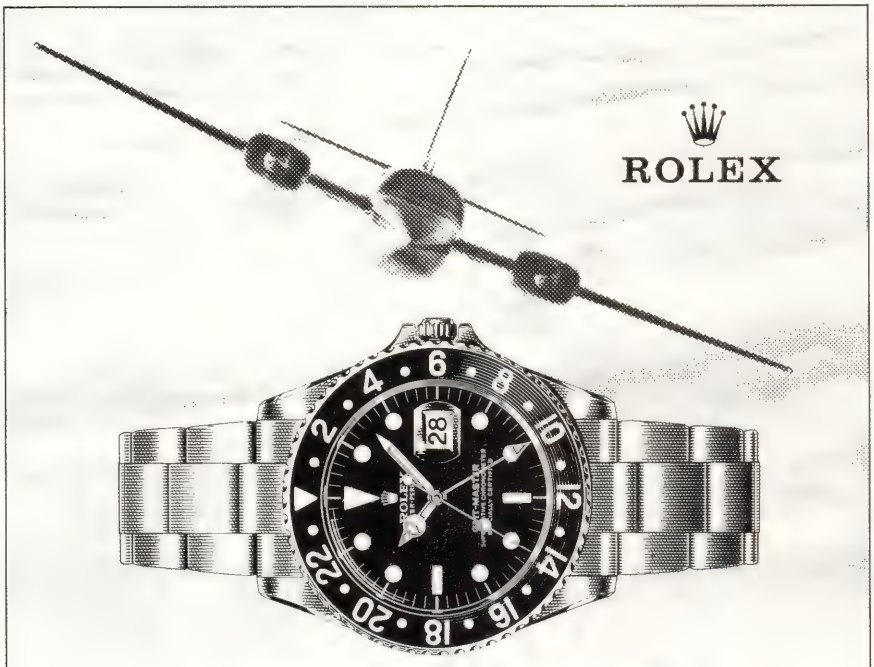

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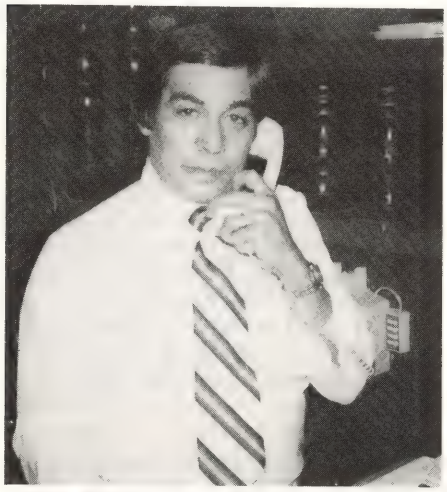
Dining Adventures



Chuy Meda, owner of Las Palmas Mexican Restaurant in Hollywood.

Chuy Meda with the famous Mexican actor, **Cantinflas** (Mario Moreno) center.

LAS PALMAS SERVES AUTHENTIC MEXICAN FOOD

We all know, by now, about the Mexican restaurant advertised constantly on the radio that is supposed to be the only Mexican restaurant in existence in all of Los Angeles serving authentic Mexican food.

You probably know the restaurant, as do I, and it is fine, indeed. But let's put it this way—like women, restaurants have their own special facade and appeal. Some are expensive and glamourous and some unpretentious and sincere.

The Las Palmas Mexican Restuarant in Hollywood, for example, has long been compared for Mexican authenticity, quality and ambience to its competitors, but with the added punctuated statement, "And it's so reasonable!"

If you are entering Hollywood from the freeways, or have an appointment in the area and an appetite for Mexican cuisine, try Chuy's Las Palmas Mexican Restaurant, just off Hollywood Boulevard on Las Palmas.

We say cuisine because the very personable owner, Chuy Meda, is himself from Puerto Vallarta—he knows his food. Chuy is the type of restaurant owner who will go into the kitchen and personally prepare whatever it is that your taste buds yearn for.

The menu is reasonable for the quality of food served. A popular delicious appetizer is Chuy's "Chingaderas Special." You may blush when you say Chingaderas because it is not a very proper word in the Spanish language, but it seems to be catching on in various Latin menus. Just don't say it when you are angry.

The Chingaderas Special is a delicacy of deep fried flour tortillas rolled with machaca (shredded beef), shrimp, guacamole and topped with jalapenos.

Also popular is the "Pollo en Mole," slices of tender fresh chicken breasts smothered in Mexico's famous "mole sauce," served with rice and beans.

Chuy's menu is extensive, ranging from "Make Your Own" luncheon special ($2.75) to the "Sonora Special," a small marinated steak served with his delicious refried beans (and they do have the authentic Mexican flavor not found everywhere), rice and tortillas for $4.65.

Seafood entrees are also served at higher prices (seafood is expensive), and the strawberry or regular margaritas are quite enticing along with imported Mexican beers.

Chuy's Las Palmas Mexican Restaurant is one of those places where you can dine quietly and undisturbed until you make a motion for service, and it is there, "Pronto and Polite," just like in Mexico.

Currently there is a parking problem on the lot next door to Chuy's Las Palmas Restaurant, with its new entrance but on the other hand, you can now enter through the Musso Frank's parking lot on Cherokee off Hollywood.

For reservations, call 464-0171. Ask for Chuy, he'll prepare whatever it is you desire.—**Bettina**

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Lunch at the **Marquis West**—here's interior designer **Liliane Boctor** (former French actress Liliane Biver) with co-owner and manager **Giuseppe D'Andria,** who's originally from Naples.

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New owners for the quaint, European style **Yugoslavian Village,** 3365 Barham Blvd. in Los Angeles just at the crest of Barham as it goes down the hill by the Burbank Studios. Attractive **Lilly Javorina** and **Maria Urosevic** are the lady owners and surprisingly, there is also a pretty lady Chef, **Slavica Stefanovic** back in the kitchen!

Cocktails and dinners are served nightly except Mondays and delicious Yugoslavian specialties such as Cevapcici or grilled sausage shaped beef on sweet white chopped onions, shish-kebab of lamb on a bed of rice, muckalica or tender squares of pork sauteed in onions, tomatoes and bell peppers, chicken Paprikash and more. Appetizers are intriguing, too, what with a feta cheese plate, Meze or cold assorted plate and the famous Yugoslavian Bureks or thin piping hot pastries stuffed with meat or cheese. There's a selection of fish, too, and when available, fresh fish of the day. Prices are moderate; from $6.95 and a la carte desserts include baklavah, apple strudel and Mocha cake.

They also offer the fabulous continental entertainment of violin virtuoso, Rudi Horval and accordianist, Voykan. Reservations please at 876-9292 or 876-2063.

Lovely **Marjorie Lord** swiveling heads at Le Cellier in Santa Monica. The award-winning French restaurant seems to attract a pot pourri of both the film stars of the near past as well as the young **John Ritters** and rock stars of today's film and television. Dinners and cocktails at this popular star studded place.

At the delightful Oscar's English restaurant on the Sunset Strip, TV's Hollywood **Chef Vern Lanegrasse** who just finished a stint as judge at the Los Angeles County Fair in Pomona and doing a 3-hour show for Fair visitors. The charming Art Deco designed dinery will soon open its adjacent Jazz Room and other new added dining areas. **Geni Charlesworth**

Christian Bernaert, owner-host of Michael's Canoga Inn, 21129 Sherman Way, Canoga Park recently celebrated 23 years of the popular Belgian Continental restaurant. Chris is displaying a water colour by famed American artist, James Mcanne, currently enjoying a one man exhibit on the walls of the longtime established Inn.

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PERSONALS

WANTED: Short stories on your collection with photo to be run in HSM's "Collection Corner." Exposure for your special collection as we run your address, telephone no. Must have approximate value and how you were able to accumulate your collection. Address Hollywood Studio Magazine, P.O. Box 1566, Apple Valley, CA 92307 (714) 242-8569).

Be a stuntman. Send $5 for information packet. Stunts Galore Academy, Box 518, Palmdale, CA 93550. (10-11-12-'80-'-81)

Let Us Be Your Personal Photographer. We cover the stars at all L.A. events. Exclusive candid celebrity photos. Reasonably priced autographs on cards or stills. Prompt service. State wants SASE. E. Robbins, P.O. Box 3337, Glendale, CA 91201. (8-1-'81).

VINTAGE TO MODERN TV GUIDES, movie magazines, Lifes and clippings. Will do research. Send your wants with S.A.S.E. J. Wall, 2718 Elva Dr., Kokomo, Ind. 46901. (8-'81-2-'82).

"**FOR CASH OR EXCHANGE** anything on Shirley Temple. Also interested pen friends all ages. Stella Suttie, P.O. Box 38, 6573 Sedgefield, Cape. South Africa."

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STAR ADDRESSES: 100's available. Each for the price of a postage stamp. Send three 18¢ stamps for list. Top stars, 303 Somerset, Slidell, LA 70458. (9-10-'81).

Thank you Millie Depalmer for being my friend and helping me with my Betty Grable collection. "I.L.Y."—Ray Blackledge. (11-12'81)

Want anything on **Veda Ann Borg.** Especially pressbooks on "The Penalty," "Girl Who Dared," "Fog Island," "What A Blonde," etc. Bernie Jenkins, 5219 Cather Rd., Springfield, Va. 22151. (11-'81)

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That Certain Age, magazine about Hollywood, 1930's/40's. On recent covers, Greer Garson, Norma Shearer. L2-25 airmail. Payment in sterling. Carol Hughes, 84 Wellmeadow Rd., Glasgow G43 1JZ Scotland. (8-11-'81).

BANG! BANG! BANG! Are the **Westerns** your favorite film fare? Then, Under Western Skies, a magazine devoted to the Westerns on film, radio and TV should be in your corral. Send $2.00 for sample or SASE for back issue list.

The World of YESTERDAY
Rt. 3, Box 263H, Dept. HSM,
Waynesville, NC 28786.
(8-11-'81)

Bob Steele Book, new! 100 pages, 150 rare photos, biog., filmography, more. $7.25. Demarco, 152 Maple St., W. Boylston, Mass 01583. (8-11-'81).

"**Cinema Collection**" indexed catalogs of old movie magazines, etc., $2. Murray Sommers, Orlean, VA 22128. (8-11-'81).

BOOKS, O.P. inc., film daily yr. bk. and int. mot. pic. almanacs back to 30's. **Limelight Bookstore,** 1803 Market S.F.C.A. 94103. (8-11-'81). TF

1920's through 60's Movie Magazines Cheap! Send SASE for 10 page list. **Cabbell,** 725-7th St., No. 8, Santa Monica, CA 90402. (6-11'81).

TV GUIDES 1950-81. **Every issue available.** Illustrated catalog $3 (refundable). Box 90-HS, Rockville, MD 20850. (9-3-'82).

Movie magazines (1930's to 1950's); posters, lobbies, pressbooks, photoplay editions (with dust jackets); sheet music; soundtracks, etc. Separate lists published periodically. Send want lists (be specific). John C. Van Doren, 35 Hart Avenue, Hopewell, New Jersey 08525 (9-11-'81).

SCRAPBOOKS — George & Gracie, Janet & Tony, 'Bud & Lou,' Ginger, Stanwyck, Jack & Mary, Stan & Ollie, Elvis, Doris, the Fondas, Tab, Lucy, Chaplin, Disney, Myrna, Greer, many others. Varied prices. Malcolm Mayers, 63 W. 70th St., NYC (212) 595-8909. (3-11-'81)

For Sale: Film Quarterly, Focus on Film, Film in Review, Screen World, Dance World, Film Comment, Cineaste, American Film, Cinema, The Velvet Light Trap, Sight & Sound, Films & Filming, etc. Also old 78 seconds, long playing of Lamour, Crosby, Garland, Durbin, Merman, Jeanette McDonald & Nelson Eddy, Mary Martin & Carmen Miranda. LeRoy Ebert, 2937 W. Wells, Apt. 312, Milwaukee, Wisc. 53208. (10-11-'81).

THE FILMS OF JENNIFER JONES by the author of *The Films of Alice Faye.* Beautiful, hardbound book with attractive dust jacket. Rare color frontispiece (never before published) from the 1946 abandoned *Little Women.* Hundreds of stills, portraits, sheet music covers, posters, rare Spanish ads. Complete story synopses and exhaustive note section. Send $15. plus $1. postage to: Frank Moshier, 312 Teresita Blvd., San Francisco, CA 94127. (4-12-'81)

BOOKS—Hard & soft covers, pocket books, magazines on movie stars. Send 50¢ for list to F.R. Buccigrossi, 800 E. Pittsburgh, No. Versailles, Pa. 15137. (11-12'81)

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Photos — All actors and actresses. SASE for all replies. Box 666 M, Bay Shore, N.Y. 11706. TF 3-9-'81).

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FOR SALE: Rare color and black & white photos I've taken (from my private collection/never published) of Movie-Broadway, TV and Soap Stars, from 40's to 70's. Name wants - *only SASE* answered. **Photography By Arden,** 157 W. 73 St., New York, NY 10023.

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MOVIE MEMORABILIA FOR SALE
$2 for 54-page catalog to Jim Szakacs, 198 Boulton St., Toronto, Ontario M4M 2U9, Canada. (11-'81-12-'82)

FOR SALE: Clippings, press photos, Lobby Cards, Posters—Hundreds of Film and TV personalities 1940's thru present. Reasonable. Send self-addressed stamped envelope with list of your favorites for details. C. Stumpf, 722 N. Laurel Street, Hazleton, Pa. 18201. (11-12'81)

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Lg. clipping colls. Brando, Brolin, Bronson, Burton, Campbell, Dickenson, Estrada, Harper, Landon, Martin, Moore, O'Neal, Presley, B. Reynolds, D. Reynolds, Savalas, Sinatra, Starsky/Hutch, Stallone, Travolta, Winkler, Wayne. Smaller colls., most others. Betty Burris, 4121 So. Yates Way, Denver, CO 80236. (11-12'81-2-3-'82)

First time sale. Large collection books, records, clippings movie & music stars. 78s, 45s, 10 and 12 in. LPs. Wants SASE list. Len Riordan, 785 Cobb Blvd., Kankakee, IL 60901. (11-12'81)

MOVIE SONG SHEETS. Crosby, Disney, Hope, Lamour, Loren, Martin-Lewis, Sinatra, etc. Send $1 for list. Dean Pappas, 62 Sandhill Road, Kendall Park. NJ 08824. (11-'81-6-82)

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PHOTOS — All actors and actresses. SASE for all replies. Box 666, M., Bay Shore, N.Y. 11706. (4-'82).

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For sale: **Errol Flynn Glossies.** 11 x 14, Nightclub and Studio. 9 at $5 each. **Colbert** pictures wanted. Richard L. Bell, 2656 Van Ness Ave., San Francisco, CA 94109. (10-11-'81)

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FOR SALE: **OLD RADIO PROGRAMS** and movie memorabilia of all kinds. State wants. Daphne Dicastri, 902 Foul Bay Road, Victoria, B.C., Canada V8S 4H8. (8-'81).

FOR SALE: Miscellaneous star materials. Name your stars. Some silents. Write George Cowgill, 2077 W. 101st Cleveland, OH 44102. (8-11-'82).

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Tubes for early Electric Radios. SASE for free price list. Sam Faust, Changewater, NJ 07831. (8-'81-8-'82).

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ORIGINAL MOVIE POSTERS, LOBBIES, AND STILLS. Send $2.00 for catalogue to K. Colman, 73 Maplewood Dr., Plainview, NY 11803. (8-'82).

AUTOGRAPH DEALERS DIRECTORY. Lists dealers coast to coast who buy, sell and trade, how to obtain free catalogues and a personal glimpse of the dealers. $3 ea. ppd. Limited quantity. Place your order now. Georgia Terry, 840 NE Cochran Ave., Gresham, OR 97030. (8-11-'81).

FOR SALE: Thousands of rare original movie stills, candid and news photos, from huge private estate. Lombard, Robinson, Coogan, Powell, Tracy, Pickford, Russell, Blondell, Rogers, Disney, Westerns and many more. $2.00 each. No lists, be specific. Tal Kanigher, Box 6294, Burbank, Calif. 91505. (12-'81-2-'83)

Rare original film posters, lobby cards, pressbooks, etc. Silent-present. Special collection silent lobbies; sci-fi horror stills. Want list with S.A.S.E. or stop in our store. **Hollywood Silver Screen,** 6727½ Hollywood Blvd., Hollywood, CA 90028. (213) 463-1792. (TF)

Movie Star Photos. Physique, portraits and candids. From the thirties thru the seventies. **NAME THE STARS.** Send S.A.S.E. to Don Eckhart, 4N524 Church Road, Bensenville, ILL 60106. (2-'81-3-'82)

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AUTOGRAPHS — State wants with enclosed stamp. The Collector, Box 2870, Hollywood, CA 90028. (8-2-'82).

Rare movie magazines, movie posters, records and song sheets. Send $1. for Fall/81 catalog. Collectors Corner, Box 8021, North Hollywood, Calif. 91608. WE COLLECT ANYTHING ON GAIL RUSSELL. (8-11-'81).

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Movie Memorabilia for sale or trade from the 30's to the present. Clipping packages, songsheets, pressbooks, etc. Will trade for material on Mansfield, Monroe, Van Doren, and Doris. Mike Henley, #9 Juri St., San Francisco, CA 94110. (8-'81-3-'82).

ORIGINAL MOVIE POSTERS, lobbies and stills. Send $2.00 for catalogue to Kenneth Colman, 73 Maplewood Dr., Plainview, N.Y. 11803. (9-'82)

Original Color Photos. 5x7 size of most major stars. $5 each + $1 postage. Send M.O. only. Ken Galente, Silver Screen, 119 E. 14th St., N.Y., NY 10003. (4-'81 - 5-'82)

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120 W. 3rd St., New York, NY 10012. (212) 674-8474. Open everyday 1:00-8:00 p.m. IND Subway West 4th Street stop. Free lists. For sale, stills, posters, film old and new, Color stills, slides, scripts. (4-'81 - 5-'82)

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Wanted - All dedicated photos of actors, actresses. Stars, old & recent. Awaiting all propositions. Mr. Moreau Jacques, 12 Avenue Frayce, Cage 3, 93400 Saint Quen, France. (8-11-'81)

WANTED: VHS tapes of musical numbers from films of Haver, Grable, Garland, MacDonald, Eleanor Powell, Crawford, Jane Powell, Ann Southern, Allyson, Sinatra, Grace Moore, Durbin, Jan Kippura, Merman, Lamour, Sonja Henie, Faye, Miranda, Hayworth, Ann Miller. Reply to Mr. Barry, Box 8021, North Hollywood, Calif. 91608. (8-11-'81)

Wanted: **Photographs of Celebrities** with dolls. Have Shirley Temple items for sale. Laurel Dicicco, 14916 Cholaine, Victorville, CA 92392. (9-12-'81).

WANTED: **Autographs, letters,** signed **photos** of Ronald Reagan, Nancy Davis Reagan. Please furnish photostat of items. Fricelli Associates, P.O. Box 247, Bath Beach Station, Brooklyn, New York 11214. (9-12-'81).

Tryrone Power and Zorrow items wanted. Have clippings on stars and movies. Connie Johnson, 121 Harvard St., Colo. Springs, CO 80911. (11-12'81)

Wanted items on **Audie Murphy,** Rossano Brazzi, Jane Russell. Fans welcome to write. Helen V. Brens, 1218 Lockley Rd., Victoria, B.C. V9A-458. (11-12'81)

Wanted magazine cover and/or complete magazine of **Greta Garbo** preferably 1920's, 30's. Richard McLeod, Mission Inn, Apt. 332, 3649 Seventh St., Riverside, CA 92501. (11-12'81)

Wanted: Anything on the new (AVCO Embassy Film) **"Paradise."** It will not be released in the U.S.A. until Easter 1982. But is being released in (Italy) and (Germany) in (October-1981). I can use posters, lobby cards, stills, presskits, pressbooks, trailers, screening programs, movie programs, (audio and video) tapes, of reviews of **"Paradise"** from (German and Italian) radio & television, (photos of the sign, outside the theatre where the film is running with the title on it, plus photos of the poster, of **"Paradise."** I would also like the (audio soundtrack, from **"Paradise"**). Also (German and Italian) newspaper and magazine clippings, if possible with date and name of publication on them they came from. And everything else on the film **"Paradise,"** that you may find (scripts, radio spots, advertisements for the films on record or tape) etc. I can use more than a dozen of each clipping, plus many duplicates of anything else on **"Paradise."** Melissa Larson, Box 90A, (Rt. I) Mindoro, Wisconsin 54644. (11-12'81)

WANTED: Material on Lombard, Cary Grant & Ginger Rogers. If possible autographs. Dina Di Mambro, 11808 Oxnard St., No. Hollywood, CA 91606. (11-12'81)

WANTED: 10" LP soundtrack albums. all labels—Decca, Mercury, MGM, Capitol, Columbia, etc. Also, all illustrated motion picture editions of novels, published in the '40s. Joe Scadden Jr., 949 Kilburn Ave., Rockford, Ill. 61103. (11-12'81)

WANTED: Material on **Joan Crawford,** B. Stanwyck, L. Ball, B. Davis, and Y. DeCarlo. Reply to Brian Boyle, 3509 Courthouse Rd., Richmond, Va. 23236. (11-12'81)

WANTED: "Academy Award" **BULOVA WRIST WATCH.** "Boom" soundtrack album and pressbook. Barbara Stanwyck Lincoln Center Tribute Program for sale. W.R. Hagan, 470 W. 24th St., New York City, NY 10011. (11-12'81)

WANTED: **VHS Tapes** of **Bogart films,** especially *High Sierra.* Stills & cuttings of Bogart, any 1940's U.S. magazines in good condition & autographed photos of the stars. George Dyson, Panorama Apt., Bostwick Hill West, Paget 6-11, Bermuda. (11-12'81)

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Am interested in obtaining paraphernalia on **Gable, Lombard, Leigh, Olivier, MGM Musicals** and their stars, **GWTW, Powell, Loy, Robt. Taylor.** Nancy Chan, 1218 Acadia Ave., Milpitas, CA 95035. (10-11'81).

"Wanted" Portraits or pin-up stills of Ann Sheridan, Susan Hayward, Lana Turner, Rita Hayworth. Write to: Nina Koter, 86 W. Norman, Arcadia, CA 91006. (10-11'81).

Want to hear from servicemen or women who met **Raymond Burr** in Korea or Vietnam. Photos wanted. Ona Hill, Box 205, Kenilworth, N.J. 07033. (10-12'81).

Wanted **photos** of **Vivien Blaine.** Neyhart, 15404 5th Ave. N.E., Seattle, Wash. 98155. (10-11'81).

Wanted: Clips, stills, posters etc. on **Alice Faye, G. Rogers** and **J. Stewart.** D. Schwabland, 913 Lk. Hollingsworth Dr., Lakeland, Fla. 33803. (10-11'81).

Lana Turner items wanted. Pete Huss, 1908 Walcott Way, Los Angeles, CA 90039. (11-12'81)

Clippings on **most stars** for sale or to trade for Hedy Lamarr items. T.R. Miller, 230 Monroe Ave., Port Edwards, WI 54469. (9-11-'81).

HEDY LAMARR COLLECTOR wants scrapbooks, clippings, candid & color & B&W portraits club material., V Ferraro, 3902 Barcelona St., Tampa, FL 33609. (8-11-'81)

WANTED: ELVIS PRESLEY records, memorabilia, etc. Also have various Elvis items for sale. Send your want list. ANNA LABBATE, P.O. Box 1233, Church Street Station, New York, N.Y. 10008. (12-7-'81)

WANTED: **Shirley Temple** memorabilia. Paper dolls, glass, postcards, ads, sets, films, figures, jewelry, records, originals only. No offers. Describe and price with a SASE. Garcia, 8963 S.W. 34th St., Miami, FL 33165. (TF-6-'81).

WANTED AUTOGRAPHS
in all fields. Please send description and price to Jack Good, P.O. Box 4462, Ft. Lauderdale, FL 33338 (9-'81-10-'82).

WANTED: Motion Picture - Oct. 1947, Dec. 1947. Screen Guide - Mar. 1944. Movie Pin-Ups - all issues (1952 & 1953). Who's Who in Hollywood -1951, 1953, 1955. Tapes of radio shows featuring Stanwyck, Sheridan, Bacall, Lynn Beri, Janet Blair, Jane Russell. Ray Hagen, 4707 Connecticut Ave., N.W., Wash, DC 20008. (10-11-'81).

Wanted: Photos of **Edy Williams** at Academy Award's ceremonies, premieres, and personal appearances. Bob Eckberg, W. 139 Gray Ct., No. 213, Spokane, WA 99205. (10-12-'81).

ELVIS PRESLEY items w/s. Records, pictures, films, etc. Free details and wants. B. Belfonte, 15010 Winolta Dr., No. 13, Clearwater, FLA 33520. (10-12-81).

WANTED: Anything on **JUDY GARLAND,** photos, books, records, etc., I am also interested in joining her fan club(s). Please contact Zemira Baker, 2640½ Ohio Avenue, Southgate, CA 90280. (10-12-'81.)

Wanted: Material on **Betty Grable,** Hedy Lamarr, Rita Hayworth, Mae West, Marlene Dietrich, Jean Harlow, Clara Bow and Gloria Swanson. Bobby Franklin, P.O. Box 558, Clarkesville, Georgia 30523. (8-11'81).

Wanted **TV Guides.** All Cher items. Matchbook covers Carnival Productions. 53-41. 207 St., Bayside, N.Y. 11364 (8-11'81).

Wanted: **Clark Gable,** Carole Lombard, Debbie Reynolds, and Mary Pickford items. Magazines, B&W photos, autographs, letters, pen pals. Tiffany St. John, 665 Saddle Creek Circle, Boswell, GA 30076. (8-11'81).

WANTED: **Sheet music,** clippings, posters, lobbies, pressbooks, paperdolls, etc. on **JUDY GARLAND.** I have clippings on many stars for sale or trade from 30's to 50's. Robin Cook, 4357 Albert St., Oakland, CA 94619. (8-11'81).

WANTED: **Autographs, letters,** signed of Ronald Reagan, Nancy Davis Reagan. Please furnish photostats of items. Fricelli Associates, P.O. Box 247, Bath Beach Station, Brooklyn, New York 11214. (6-10-'81).

Will buy pictures of **Debbie Reynolds** articles about Debbie Reynolds. I will buy VHS video movie cassettes of Debbie's movies. Would also buy VHS cassette of TV special "The Juke Box Awards." Would like to correspond with Debbie Reynolds' fans. Mrs. Jeanne Bilyeu, 5713 Rosario Blvd., North Highlands, CA 95660. (10-11'81).

Original Comic Books by Walt Disney, Donald Duck, Mickey Mouse, Uncle Scrooge and others. Perfect A-1 condition. Write Mrs. Mary K. Day, 93 Jordon Avenue, South Portland, Maine 04106 (8-81-

Frances Langford's 33' record-"Moon Song" — Ruth Etting's '32 "Try A Little Tenderness." Settle for dub. Walter J. Wiener, 639 Hall Avenue, St. Paul, MN 55107. (9-10-'81).

Wanted Susan Hayward & **Hedy Lamarr** one sheets, stills, lobby cards, and fan club info. Shannon Pennington, 5111 Glen Ridge #G26, San Antonio, Texas 78229. (10-11-'81)

Wanted: Material on 1956 Helen of Troy souvenir program, door panels, color stills, video tape. Also programs from Ivanhoe, Salome, The Conqueror — pressbooks, too. P. Jaeger, 2107 Elizabeth, Zion, IL 60099. (10-11-'81).

Interested in anything on "I Dream of Jeannie" or disaster films. Also Dixie Cup lids and pics. Also want material on Sinatra or Alan Ladd from 1940's. Also song hits or similiar magazines of 30's and 40's. Robert Avey, 59-Woodland Rd., Bedford, Mass 01730. (10-12-'81).

WANTED: Jean Arthur photos, articles, especially 'History Is Made At Night." Also Grace Moore material and Gena Rowlands. Miss C. Hughes, 84 Wellmeadow Road, Glasgow G43 1JZ Scotland (9-10-'81).

Am interested in obtaining material on **Ann-Margaret** or **Roger Smith.** Also video tapes of Ann Margaret's TV appearances on VHS format. Brenda Piekutowski, 62 Ridgewood Ave., Yonkers, NY 10704 (9-10-'81).

FAN CLUBS

GWTW COLLECTORS CLUB, free details, write to: Jim Ridenour, 1 West Old Liberty Rd., Sykesville, MD 21784.

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Anybody who would like to belong to a **Debbie Reynolds** Fan Club, contact me. We get together as a club and attend Debbie's night club acts; collect articles and pictures of Debbie. Write Mrs. Jeanne Bilyeu, 5713 Rosario Blvd., North Highlands, CA 95660. (10-2'82).

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Born Dorothy Mullican (sometimes spelled Mulligan) in Macy, Indiana on May 21, 1906 and grew up in Indianola, Iowa. The five sisters were given piano, dancing and voice lessons. Their father, Dr. L.A. Mullican, was a dentist. Following two years at Simpson College, Lola and sister Leota joined the Gus Edwards vaudeville tour. Edwards christened her Lane and eventually the entire family changed their name. Lola and Leota appeared on Broadway in *Greenwich Village Follies of 1926.* This led Lola to *War Song* (1928) with George Jessel and Gene Raymond.

Fox Studios introduced her in those "all-star" musical revues, *Fox Movietone Follies, Let's Go Places* and MGM's *Good News.* Her career died with the first demise of the movie musical (1931). In 1938, her singing sisters, Priscilla and Rosemary, were beginning to attract attention at Warner Brothers and they were cast together in *Four Daughters.* The sentimental series

If together they performed as a homogeneous group of All-American girls, individually their film roles ran a wide gamut. Lola generally played women who'd been around, most notable, in her last film, *Deadline At Dawn* (1946).

Retired from the real estate business, she lived in Santa Barbara, having moved from the historic Thelma Todd home in Santa Monica. She was devoted to the daughter (Bridgette Anderson) and three young grandsons of sister Rosemary, who died in 1974. Lola married five times - to Lew Ayres, director Alexander Hall, yacht broker Henry C. Dunham, director Roland West and Robert Hanlon.

She died June 22, 1981 after a long fight with inflammation of the arteries. Survived by Hanlon, a retired aircraft executive, Rosemary Lane's children, Priscilla Lane Howard and her four children. She is buried in Calvary Cemetery in Santa Barbara.

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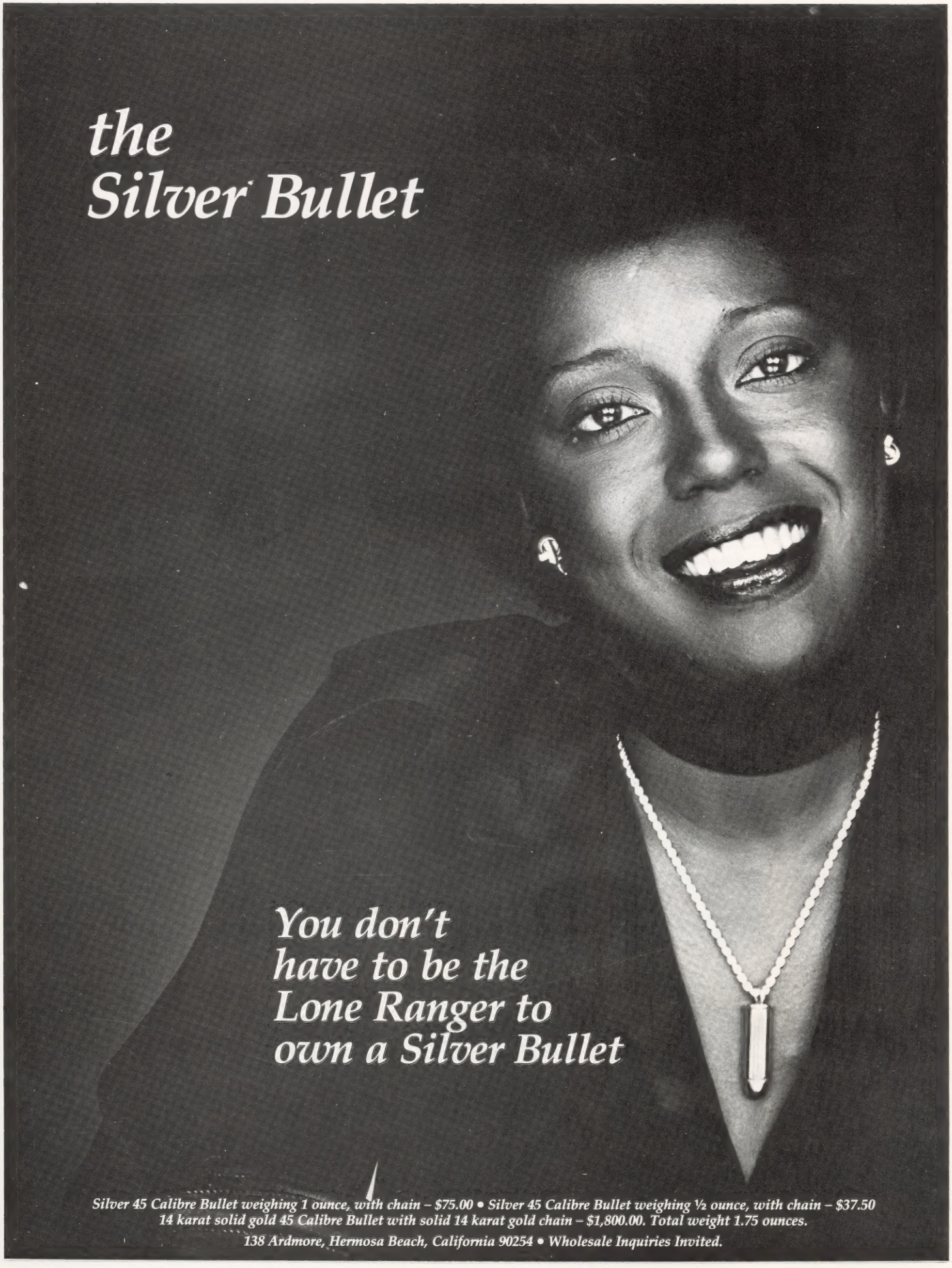
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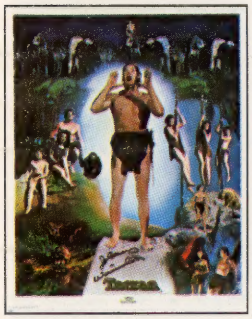

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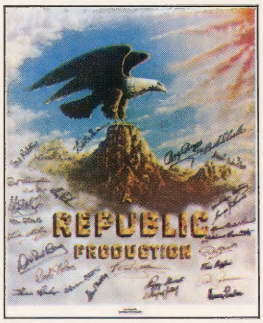

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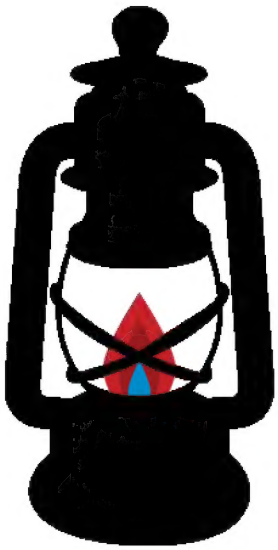

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